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TV World

international business magazine for television and video

October 1987

United States
The high hopes of low power television

New Zealand
Discontent all round at TV3 decision

Europe
TV in the 1990s — how will it look?

Italy
Exclusive words with Odeon TV's buyer

United Kingdom
Night moves at LWT

Daytime drama
US distributors tap their soap-mines

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How deep is the Euro-advertising pool

Special MIPCOM/MIFED issue

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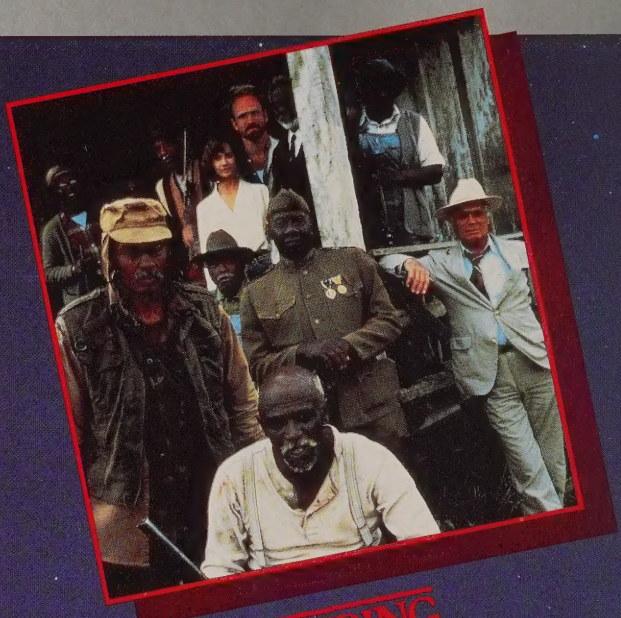
Cagney & Lacey

125 EPISODES

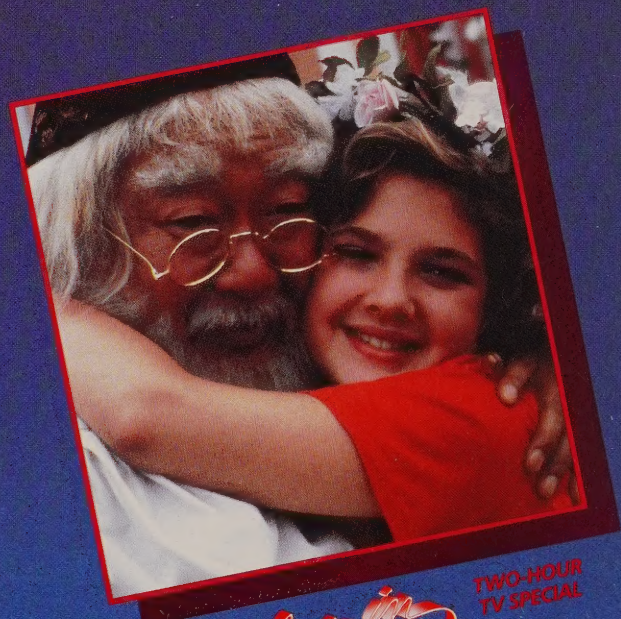


A GATHERING OF OLD MEN

HIGHEST RATING EVER ON A CBS SPECIAL

MARCEL OPHULS' LIFE AND CRIMES OF KLAUS BARBIE

TWO-HOUR DOCUMENTARY



Babes in Toyland

TWO-HOUR TV SPECIAL

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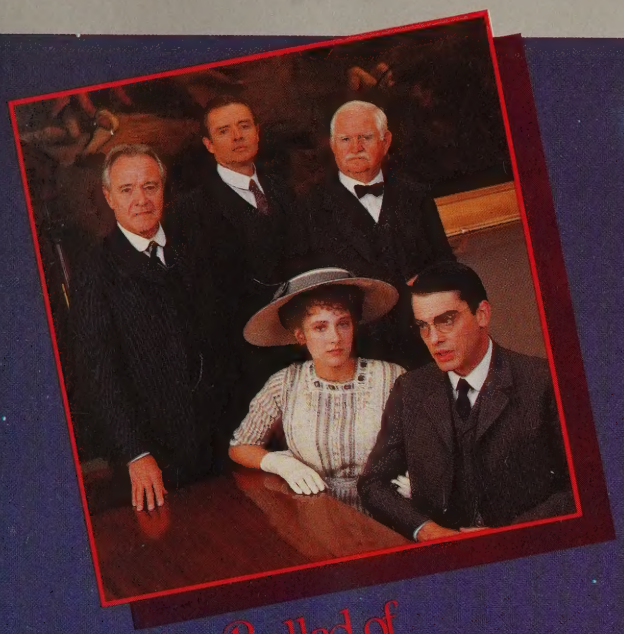

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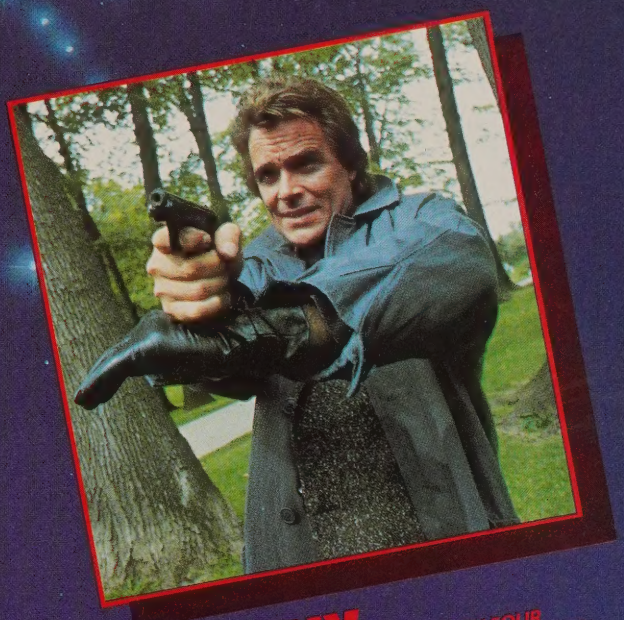

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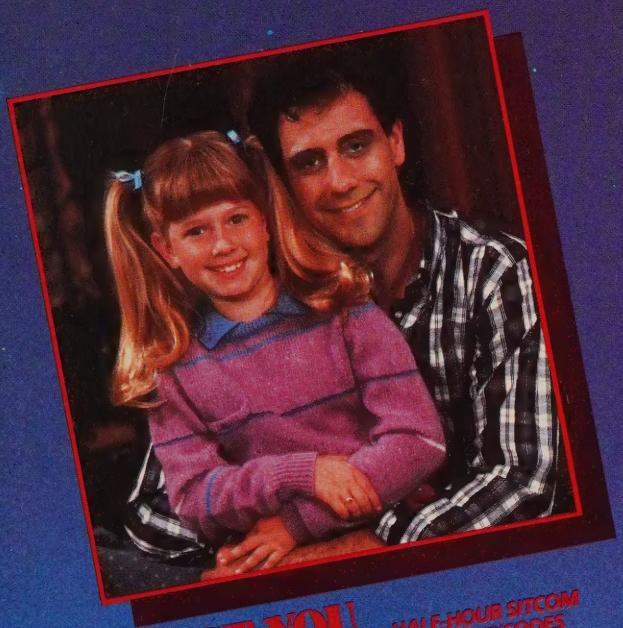

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Cover: Farrah Fawcett stars as Barbara Hutton in ITC's mini-series 'Poor Little Rich Girl.'

Leade

ership

New Series

A Year In The Life
Bionic Six
Bustin' Loose
Family Man
The Law And Harry McGraw
Out Of This World
Private Eye

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Finns to expand vision

FINLAND: Plans by Channel Three to extend broadcasts to the south west city of Turku from November 15 have been thrown into doubt because of an inability on the part of antennae companies to deliver the required 7,000 units before the November 10 installation deadline. Just 230 antennae had been erected in the Turku and greater region by mid September.

National networks' YLE channels One and Two are broadcast on VHF antennae. Channel Three transmissions on the other hand can only be received via VHF. Households already connected to cable will be able to receive Channel Three, though less than 30 per cent of households in Turku and surrounding areas are cabled.

Antennae are currently being supplied to apartment blocks for between £416 and £553 per unit. Single home units retail at between £40 to £75 (GB). According to YLE regional technical manager Eero Kaariainen, installation will pick up dramatically once the deadline nears and reminders are sent out to potential customers. "Apartment blocks normally leave things such as these to the last minute" he said.

Despite the low installation rate, Channel Three is optimistic that "vast strides" can be achieved in the time left before November 15 transmissions begin to connect the maximum possible number of households.

Channel Three meanwhile is busy working on promoting a higher national image. Such a move is now possible following the network's formal launch on September 1 which took extended transmissions outside of the Helsinki area for the first time since the company's inception in late '86. Channel Three programmes are now beamed via transmitter to the central city of Tampere an area when combined with Helskini, contains one third of Finland's total population. Almost 78 percent of households in the greater Helskini and Tampere regions receive cable.

Special programming schedules have been devised to cater for what Channel Three describes as the "expanded yuppie class" of "young, youthful minded, well educated and fairly affluent people".

To cater for the "yuppie" audience, the network has launched *Today, Here And Now*, using a breakfast TV type format to attact morning viewers. It would appear Finnish people go to work too early in the mornings to make a full breakfast time TV schedule viable. ITN News footage is extensively used during the programme which provides lively updates on national, local and international current news events.

According to Channel Three, a number of foreign import fiction series including *Star Trek* and *Batman*, are currently enjoying a new lease of life on Finnish screens. The *Batman* series in particular enjoys a healthy cult following. Finnish language programming accounts for some 20-30 percent of on-screen time. Foreign programming is sub-titled.

THE Editor's LETTER

It has to be said; European terrestrial broadcasters need to start thinking about the future. At the moment, they are regretting their glorious monopolistic yesterday, fussing about the sex and violence programme content of today and from time to time, worrying where the funding will come from tomorrow. But the all-important day after tomorrow is not yet in their viewfinder.

Of course, there are many people within these organisations who do have a more long-term grasp on the state of affairs, and certainly most people who attend markets such as MIPCOM fall into this category. But the majority of state broadcast personnel involved in the daily production of a channel are so necessarily obsessed with where the next penny/centime/kroner etc is coming from, that a wider perspective is not possible.

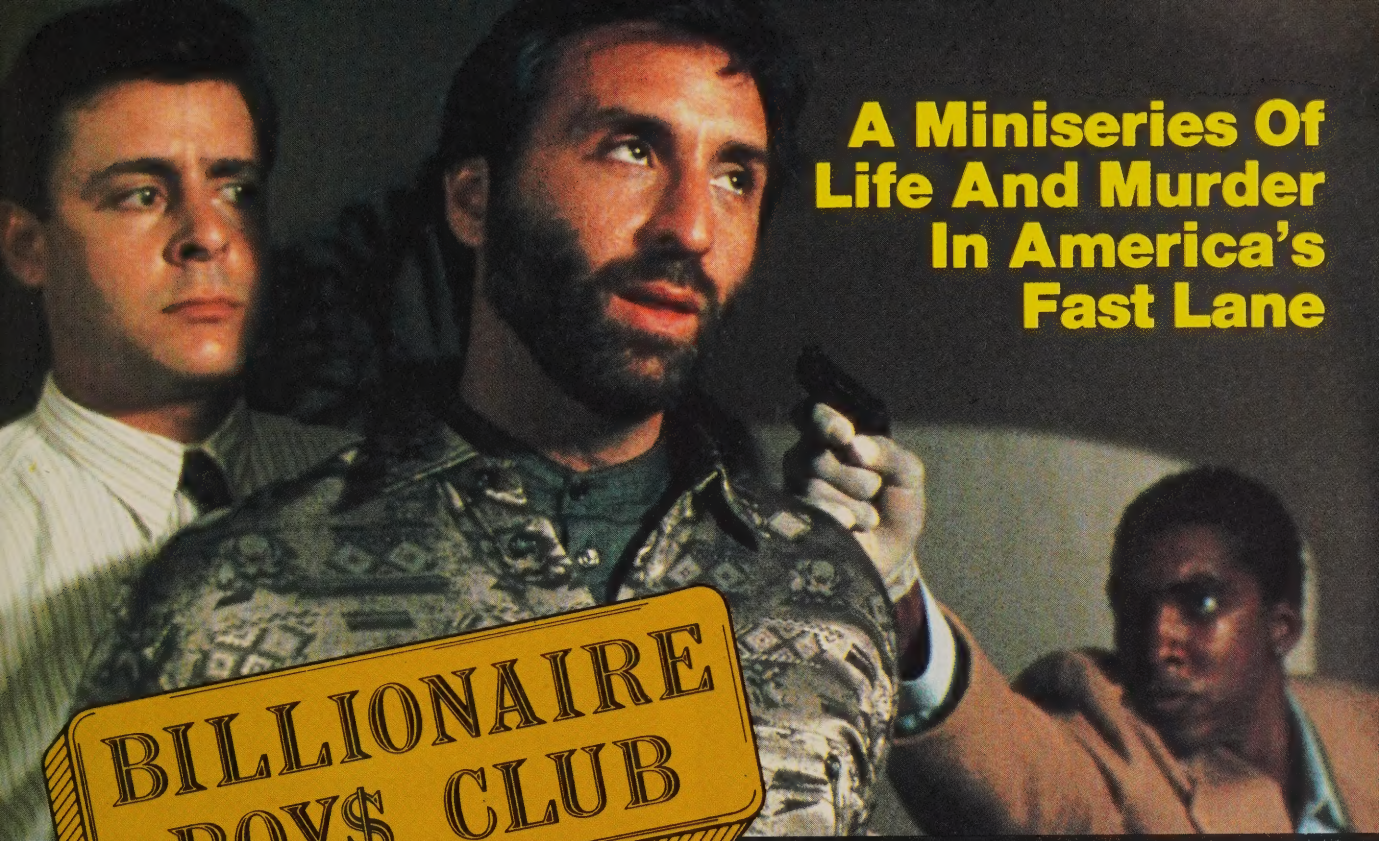
It may seem as if the new commercial channels springing up throughout Europe and Scandinavia are supplying a blueprint for what is to come – and indeed, at least public TV now knows what a ratings point is. But once the Astra satellite goes up with its 16 new channels, the scene will change beyond recognition. Astra has one big difference over the other satellite projects either planned or already in operation: it is the baby of marketing minds.

The people behind Astra are not broadcasters, nor politicians. They are men who will include a pornographic channel if it means the total package will be more attractive; who will award at least one transponder to the consortium which includes a UK highstreet TV retailer beause they will promote the dishes heavily to the consumer; who are reducing the price and size of the dish as far as possible; in short, who will do everything in their power to make sure that their unscrambled, advertising-supported channels reach as many viewers as possible.

Terrestrial broadcasters need to learn some new words; narrowcasting, for example. Instead of trying to fight fire with fire, as is currently the case with the Italians and the French, perhaps they should develop the skill of targetting specialised audiences and delivering demographics rather than mere numbers to the advertiser. Barter is another; the concept of accepting "free" programming in return for renouncing a portion of the commercial airtime to the distributor who then makes his money by selling it to advertisers may be difficult to grasp, but the US distributors who invented the idea will lead the way.

The television revolution we've all been threatened/promised with may be taking longer to happen than we thought, but the successful Ariane rocket launch last month brought the day closer when we'll wake up and no longer recognise where we are.

Alison Hollywood



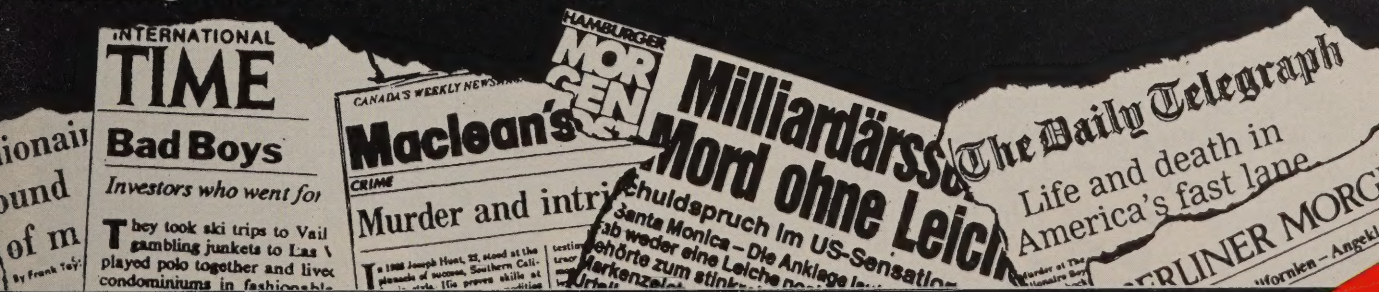
A Miniseries Of Life And Murder In America's Fast Lane

BILLIONAIRE BOY$ CLUB

This exciting four-hour miniseries is about the bizarre Billionaire Boys Club, a group of 30 rich Beverly Hills young men involved in a lifestyle of fast living that leads to financial swindle and murder.

"Billionaire Boys Club" is based on the actual and sensational events, attracting worldwide media coverage.

Judd Nelson ("The Breakfast Club," "St. Elmo's Fire") stars as the president of the club and convicted killer. The director and supervising producer is Marvin J. Chomsky ("Roots," "Peter The Great"); executive producer, Donald March; producers, Marcy Gross and Ann Weston; written by Gy Waldron. It will be telecast by the NBC Network in the fall of 1987.



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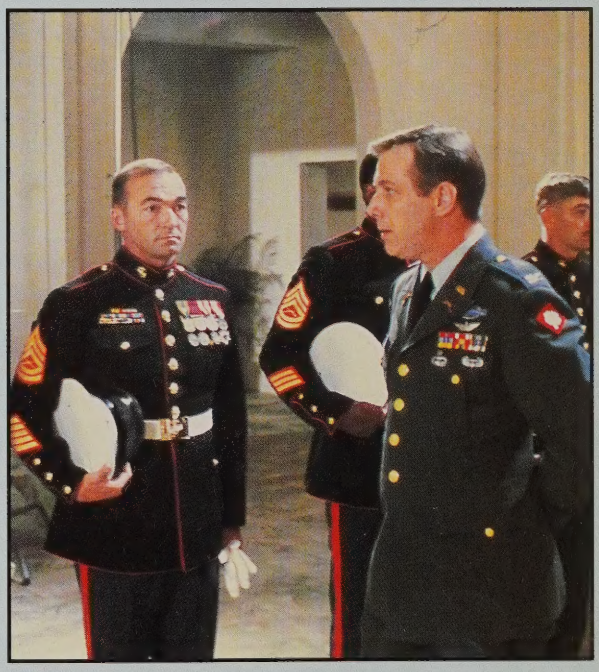
Jaclyn Smith
Robert Wagner in

Sidney Sheldon's Windmills of the Gods

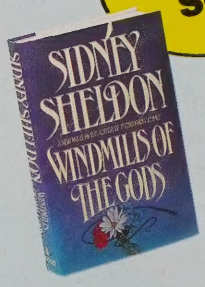
A Miniseries Of International Intrigue

Jaclyn Smith and Robert Wagner star in "Sidney Sheldon's Windmills of the Gods." The suspenseful four-hour miniseries is based on Sidney Sheldon's best-selling novel of the same title. Starring an international cast, it will be telecast in the U.S. by the CBS Network in the 1987-88 season.

Jaclyn Smith stars as a U.S. ambassador marked for assassination. The challenge to protect her, and save world peace, falls on Robert Wagner in his role as a dynamic career diplomat. Sidney Sheldon is executive producer; Michael Viner, producer; teleplay by John Gay; Lee Philips, director.



#1 Best Seller!



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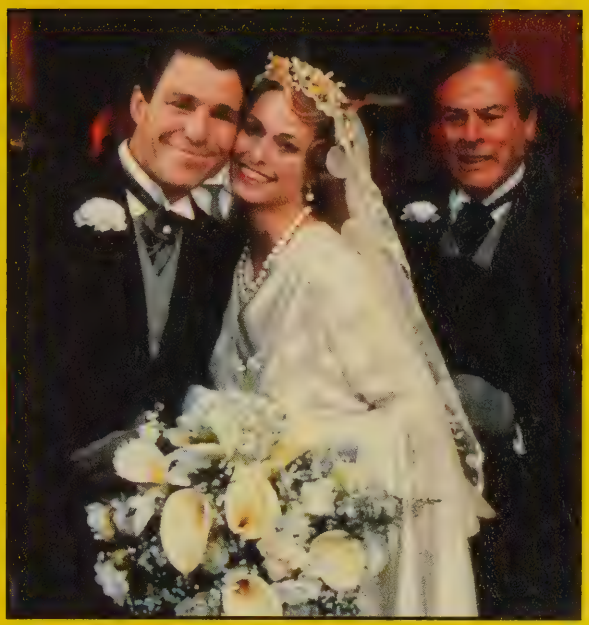
FARRAH FAWCETT POOR LITTLE RICH GIRL

THE BARBARA HUTTON STORY



A Spectacular International Miniseries

Farrah Fawcett stars as heiress Barbara Hutton, whose extravagant lifestyle shocked and intrigued the world in the throes of the Great Depression.

For all her wealth (she inherited the equivalent of $1 billion dollars), the Woolworth heiress is plagued by a lifelong fruitless search for love. She fails to find it in seven marriages. Her lavish and wasteful pursuit of pleasure and excitement leaves her alone and penniless.

Farrah Fawcett heads an international cast in this richly mounted six-hour miniseries based on the best-selling biography. It will be telecast in the U.S. by the NBC Network in the 1987-88 season.

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The Crime That Shocked A Nation!

Stefanie Powers stars in this top-rated four-hour miniseries adapted from the best-selling book of the same title, telecast in the U.S. by the CBS Network.

Hailed by Variety as "riveting," this is the true story of New York socialite Frances Schreuder (STEFANIE POWERS), a twice-divorced mother who manipulates her two sons (COREY PARKER and DOUG McKEON) to steal money from her father (E.G. MARSHALL).

When her father threatens to disinherit her, Frances has one of her sons murder his grandfather.

STEFANIE POWERS
AT MOTHERS REQUEST
Starring Doug McKeon Frances Sternhagen
John Wood Corey Parker Ray Baker
Terry O'Quinn Penny Fuller
and E.G. Marshall *as* Franklin Bradshaw
Directed by Michael Tuchner
Executive Producers Bob Markell *and* Gabriel Katzka
Producer Chris Morgan
Associate Producers Pat Johnston *and* A. Kitman Ho
Teleplay by Richard DeLong Adams
Based Upon The Book by Jonathan Coleman
Produced by The Vista Organization, Ltd.

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Canada in brief

THE National Film Board of Canada has announced a substantial increase in gross revenues last year, primarily from the international marketplace. Gross revenue was up 34 percent to just over £3 million, following a re-organisation of the NFB's International Division. Foreign sales also are increasingly outside the United States. Previously US sales accounted for nearly 50 percent of the Board's international market, a figure down to one third at the time as dollar values from the US market are up.

TVONTARIO, one of Canada's largest provincial, educational broadcast networks, has launched a project designed to increase knowledge of space for high school students across Canada. The project is called ELIOS - Extending Learning into Outer Space - and intends to use space as a laboratory tool to illustrate basic scientific concepts.

The first phase of the project is to be funded inpart by the National Research Council of Canada. Possible projects which could be included are motion sickness; iceberg movement and ocean currents; zero gravity and its effects on the human body; crystal growth in microgravity.

TORONTO isn't going to get its first independent station for a while. Baton Broadcasting, owners of the CTV flagship station CFTO in Toronto, were awarded the licence for a new independent Ottawa station by Canada's federal broadcast regulator, the Canadian Radio-television and Telecommunications Commission. The licence created a furore, because although Baton was to start-up an independent station, it would be going against an already-existing CTV affiliate in Ottawa, CJOH-TV. Baton solved the dilemma by buying CJOH for $85 million and returning its unused licence for a new independent station to the CRTC.

Canal+ and Telecine link?

GENEVA: Speculation is growing about a possible deal between Canal Plus and the struggling Swiss pay-TV service Telecine.

Although neither side would confirm that an agreement is imminent, a source close to *TV World* revealed that Swiss PTT technicians met their French counterparts at the top of the Jura mountains at the French TDF transmitter of Mont Rond. The objective of the meeting was to establish for December 1987 a definite link with TDF, which carries the Canal Plus signal and the Lausanne-based studio of Telecine.

Since it began in Autumn 1986, Telecine has had problems. Created as a feature film/series channel it was in the strange position of being a competitor to the state channel, SSR at least in the Lake Geneva basin, and yet a sister channel - SSR is a major investor.

The lavish publicity campaign, on SSR and full page advertisement in newspapers, succeeded more in endowing Telecine with a reputation for showing late-night pornographic films rather than a quality movie channel.

It has also had problems with its coverage. This has been blamed partly on the poor channel allocation, 69 UHF and above all, on the Swiss PTT's poor estimation of the potential household coverage - a figure of 300,000 households was predicted when in fact only 150,000 have been connected. The allocation of a new transmitter to amend this is very slow in coming.

Initially advertising was forbidden on the channel, but since January 1 1987, the Swiss government has accepted sponsoring, allowing Telecine to launch in April its first US-style sports programming.

In five months, however, only ten companies have been tempted by the venture. The production costs were obviously too high against the low advertising revenue.

So, with the balance sheet increasingly in the red, the joining of forces with Canal Plus - the most sucessful pay-TV operation in Europe with over 2 million subscribers currently - seems inevitable. Canal Plus has been looking to extend its reach into French-speaking Switzerland and Belgium for some time, and a recent development in Switzerland makes it seem even more likely. A Montreux-based company Mafioly has been granted authorisation to sell legally pirate decoders made in Italy at a price of US$465.

A link-up between Telecine and Canal Plus would put SSR in a very strange position. It can hardly continue to finance indirectly a competitive channel in increasing financial difficulty, and even less so one that is in league with a powerful successful foreign rival.

Rise in sales of USSR films to TV

MOSCOW: Sales to TV are now as important as those to theatrical markets and will become the major income earner as the satellite and pay TV channels multiply, according to Eugene Beginin of SovExportFilm. He told *TV World* that television in France and West Germany has always been a good market, but recently the UK, Spain, Mexico and Italy have all been taking a lot more product.

However, it is Japan where the most dramatic rise has been seen this year. At the July Moscow film festival the Japanese took over 100 titles, most of them for TV showing. Whereas, in the past, the classical historic films were the main choice for the West Europeans, they are now taking modern contemporary subjects and there is a new interest in documentaries for TV screening.

The company will be taking an extensive catalogue to MIFED and the other end of of year festivals. Of particular interest among recent releases is *Tomorrow There Came War* which Beginin says is an intensely human story of a family just before the outbreak of the Great War; several films about the youth problem and *A Lonely Woman is Looking for a Life Companion* which deals sensitively with the problems of loneliness.

This year has been an excellent one for SovExport Film but Beginin is even more excited about 1988, when the company will be put on a fully commercial basis in line with the government policy of reorganising trading organistions. The new arrangement will give them the same flexibility enjoyed by their competitors around the world.

Ulster TV to invest in Astra

ULSTER: Ulster television is investing half a million pounds in the Astra medium power satellite due to be launched in the Autumn of 1988 by the Societe Europenne Des Satellites (SES); it will be the first ever privately financed satellite.

It is part of the company's progressive plan to diversify into television-related activities offered by the new technologies.

Astra is capable of carrying 16 television channels which will be directly receivable by viewers across the whole of Europe using a medium size satellite dish.

Existing shareholders in the project include Thames Television, and there is a joint venture with British Telecom under which BT will act as agent for British television channels going on Astra.

Ulster Television's participation is subject to approval by the SES Board.

UK deals for CNN

LONDON: Subscribers to eight of the new British cable stations are now in a position to receive Cable News Network (CNN), Ted Turner's 24 hour news service. The BBC and Independent Television News have also made deals with CNN whereby they can use CNN footage.

Turner was in London for the launch which claimed in its opening that it was 'Good News for Britain'. However he was les optimistic about the chances of both Sky Channel and Superchannel surviving, saying that there was not space for the two of them. He added that his own European losses were down to $4 million a year.

Further expansions are planned by CNN and when *TV World* spoke with Robert Wussler, Executive Vice President of Turner Broadcasting System Inc, he said "CNN hopes to officially open the Beijing Bureau in China one year from now and negotiations are taking place now for bureau in Delhi and Moscow. CNN's journalistic relationship with the Russians is very good – we recently completed a 7-hour cultural programme *Portrait of the Soviet Union* and received full permission to film there".

CNN's long term ideal is to have a fulltime correspondent in every bureau in order to broadcast more live news. Francoise Husson, Director of Satellite Operations for Europe explained, "The idea of even more live courage round the world is becoming more possible because of technological advances – especially with the satellite news gathering system."

● Thames Television is also broadcasting a half hour transmission of CNN between 05.30 and 06.00 as part of its new Night Network programming.

'Portrait of the Soviet Union'.

SSR relaxes rules

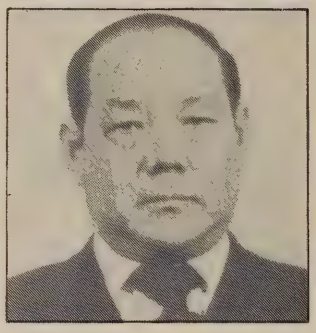
MONTREUX: One of the longest-established television events – the Golden Rose of Montreux Light Entertainment festival – is radically changing its entrance regulations.

Traditionally allowing participation only to public television organisations, and veering increasingly towards a Eurovision gathering, the festival organisers at Swiss Television (SSR) have decided to open the event to "all organisations which operate a television service of national importance."

The modification to the rules was inevitable, given the direction in which the industry is moving. For example, under the old regulations, TF1, formerly France's flagship state broadcaster, would not be permitted entry under its new privatised status.

The other factor which has led to the swift response by SSR to the current circumstances is the fact that the new private channels in Europe are some of the most prolific producers of light entertainment and variety programmes. An SSR spokesman said, "the Golden Rose cannot ignore these new commercial stations for whom this type of programming is its main audience – getting weapon."

PEOPLE



Kinya Inoue

Kinya Inoue has been appointed Director-General of International Cooperation, **NHK**.

He joined NHK in 1956 and received postings as a news correspondent in Moscow from 1963 to 1966, and then in Bonn from 1969 to 1972. After serving at NHK's stations in Okinawa and Fukuoka, both in western Japan, Mr Inoue was transferred back to Tokyo as Chief Foreign Editor in 1981. Then in 1983, he was named General Representative for the Americas, based in New York, until his present appointment.

London Weekend Television have appointed Martha Burke-Hennessy as the Group's Controller of International Programme Development. She is responsible for identifying, developing, packaging and selling LWT programmes and formats with an international dimension. She was Managing Director of Viacom International in London from 1985-87, Managing Director of CBC Enterprises in New York from 1983-85 and Director of Acquisitions and Co-production for WNET/13 from 1980-83.

Telso International, the programme distribution arm of Telso Communications has appointed Nicholas Witkowski as Head of International Sales and Marketing. He will be responsible for all worldwide programme distribution activities, with the US and Canada continuing to be handled by Telso Communications' Los Angeles office. Witkowski will be involved with co-production activities, working to Ann Harris, Telso's Controller of International Production.

Patricia Fillmore has been promoted to the Marketing department's Manager of Sales for **TVOntario.** Fillmore is responsible for stimulating and coordinating the sales of TVOntario product outside Ontario and internationally, and in the non-broadcast market with Ontario. At TVOntario, she has been writer-editor, editorial supervisor and manager of Corporate and Sales Promotion.

Mary Mullings.

International senior sales executive Merry Mullings has joined **Granada Television's** office in New York where she has taken over responsibility for all sales other than co-productions. In 1986 she was promoted to senior sales executive responsible for sales to German-speaking territories and Belgium, Eire, Macau, Hong Kong, China and Japan. From January 1987 Mullings has been responsible for investigating and co-ordinating sponsorship deals world-wide.

Andy Birchall has been appointed head of **Screen** – British Satellite Broadcasting's planned subscription film channel. Screen is one of four programme services planned for British **DBS**, scheduled to be launched in the autumn of 1989. Birchall was until recently chief executive of the film channel Premier and has been involved in film cable channels for the past four years. Bob Hunter, former editor of **Super Channel News**, has left **Independent Television News** to set up the **Now** Channel for British Satellite Broadcasting (BSB). The Now Channel is one of four programme services on offer when it launched in 1989. It wil be a 24 hour service combining news with coverage of sport and live events around the world.

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Middle East in brief

BEIRUT: Arab news agencies currently using western satellites for their international communications will probably switch to Arabsat, the new telecommunications satellite in the Arab world.

The President of the Federation of Arab News Agencies (FANA), Barges Hamoud Al barges, said that Arab news agencies were eager to receive any new developments that would improve the transmission and dissemination of news. The Arabsat satelite will initially upgrade and expand regional communications.

MUSCAT: Oman, one of the fastest-developing states on the Arabian peninsula, now has television in 93 percent of its homes according to a recent national survey. The survey, conducted as part of government strategy to bring advertising to the broadcasting media, showed that 70 percent of Omanis watch television seven days a week.

Trial advertising has already appeared on Oman's government-owned television channel and a senior official of the Ministry of Information said that the initial response had been excellent.

JORDAN: The first feature film to be produced in Jordan for foreign markets will be transmitted on Jordanian television soon.

Picnic on the Sands, directed by Majdat Ansour from the Jordanian film company Arab Telemedia, is set in 1935 at the time of the British mandate in Trans-Jordan. It tells the story of a lieutenant who becomes lost and wounded while searching for a Bedouin bandit, Fahaad. The Bedouin saves his life and respect and friendship develop between them. *Picnic on the Sands* is set in many of the locations used on *Lawrence of Arabia* but the similarity ends there – the Jordanian film only took 14 days to shoot! Qatar has already bought it and negotiations have started with the Channel 4.

Threat of chaos looms as Maxwell signs

LISBON: Robert Maxwell was the first foreign media tycoon to show more than a platonic interest in the Portuguese commercial market for the media: on 18 September he signed an agreement with Emaudio, a newly-created Portuguese multi-media company.

It seems to be yet another marriage of business and political sympathies as Emaudio belongs to a group of close friends of President Soares, the former secretary general of the Portuguese Socialist party.

The company's president is Joa Tito de Morais, the son of party president and a former administrator of RTP, Portuguese public television, and ANOP, the state-owned news agency.

Also in the group are Joa Soares, Mario Soares' son, and Rui Mateus, head of a so-called Foundation for International Relationship, an organisation created by close followers of Soares.

"Political stability"

In a press conference he gave in Lisbon, Maxwell said that he was interested "in all sectors of the Portuguese media": Portugal, he added, had now conditions of "political stability."

Emaudio had previously contacted Rupert Murdoch and Silvio Berlusconi. At the beginning of September, however, a spokesman for News International told the Portuguese newspaper *Expresso* that Murdoch "is not presently interested in the Portuguese media."

Other candidates

Before Emaudio came on the scene, the main candidate to private television seemed to be *SIC* – Independent Society of Communication. This is of course if one excludes the Catholic Church which already owns a powerful radio station and is putting the government under pressure for a television channel.

SIC resulted from a joint project by eleven editorial and film distribution companies many of which are fierce competitors in the printing and press business. Its president is Francisco Pinto Balsemao, a former Portuguese prime minister and a leading member of PSD, the present majority party.

Balsemao has close contacts with *Prisa*, the Spanish group which owns the newspaper *El Pais* and the largest chain of private radio stations in Spain. *Prisa* is also a candidate for a television channel in Spain.

At the moment, all the main political forces in Portugal seem to be involved in the race, though for reasons of expendiency. That is probably the reason why the shadow of an "Italian chaos" is beginning to be mentioned by independent observers.

UK home in on sex and violence

LONDON: Following meetings between the UK's Home Secretary Douglas Hurd, the IBA and the BBC about sex and violence on TV, the ITV companies are to reduce the number of hours of imported programmes shown from the US. In peak time, the number of hours of US programming will be cut from five and a half to four, although the actual quota will stay static at 14 percent and the companies will reallocate the additional one and a half hours to day or night time schedules.

This decision, announced by Lord Thomson, Chairman of the regulating body IBA also means that ITV is not likely to buy foreign series with a high violence or sex content and although series such as *The Equaliser* will continue till the end of their run, contracts would not be renewed.

The BBC took this latter view and told the Home Office it was the programme content that it would be keeping its eyes on, not the number of hours shown. The BBC Chairman Marmaduke Hussey, said that they would be doubling the number of people who first view imported programmes and that repeats would be checked.

Prix Danube awards

BRATISLAVA: The Prix Danube '87 winners were announced at Bratislava in September. The results for this childrens programming festival were as follows:

Category: Documentary

Prix Danube: NRK Norway: *Two Houses Shoulder by Shoulder.*
Honourable mention: Gostelradio USSR: *12th Floor.*

Category: Music/Entertainment

Prix Danube: SVTI, Sweden: *The Olsson Brothers.*
Honourable mention: Central TV, UK: *Your Mother Wouldn't Like It.*

Category: Drama

Prix Danube: Channel 4 TV, UK: *Mr Skeeter.*
Honourable mention: SVT2, Sweden: *Horse's Eye.*

Category: Animated programme

Prix Danube: Iraqi TV: *The Princess and the River.*
Honourable mention: GDR TV, Germany: *Hoppla-Pencil Stories.*

●A full report will appear in the November issue of TV World.

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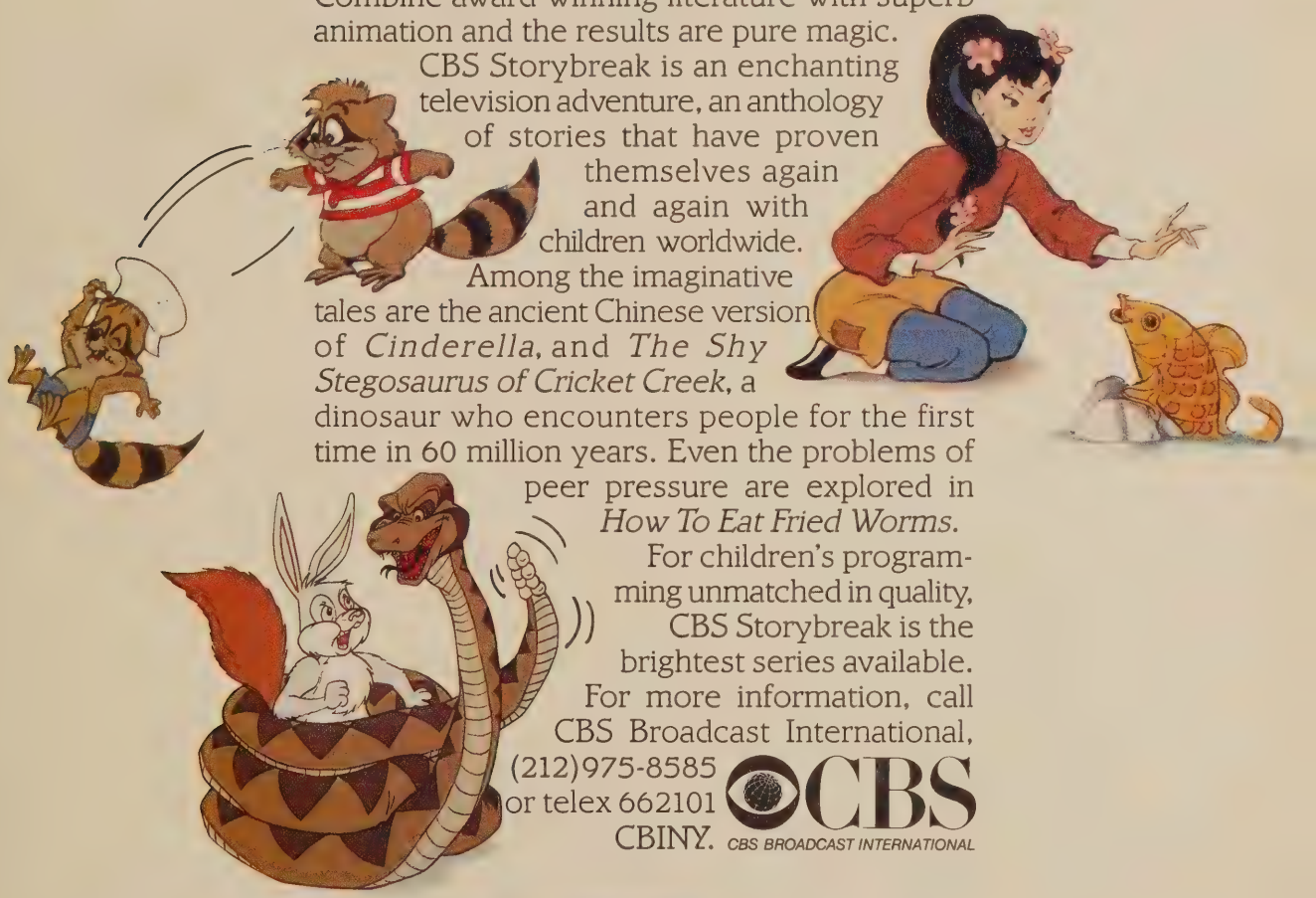

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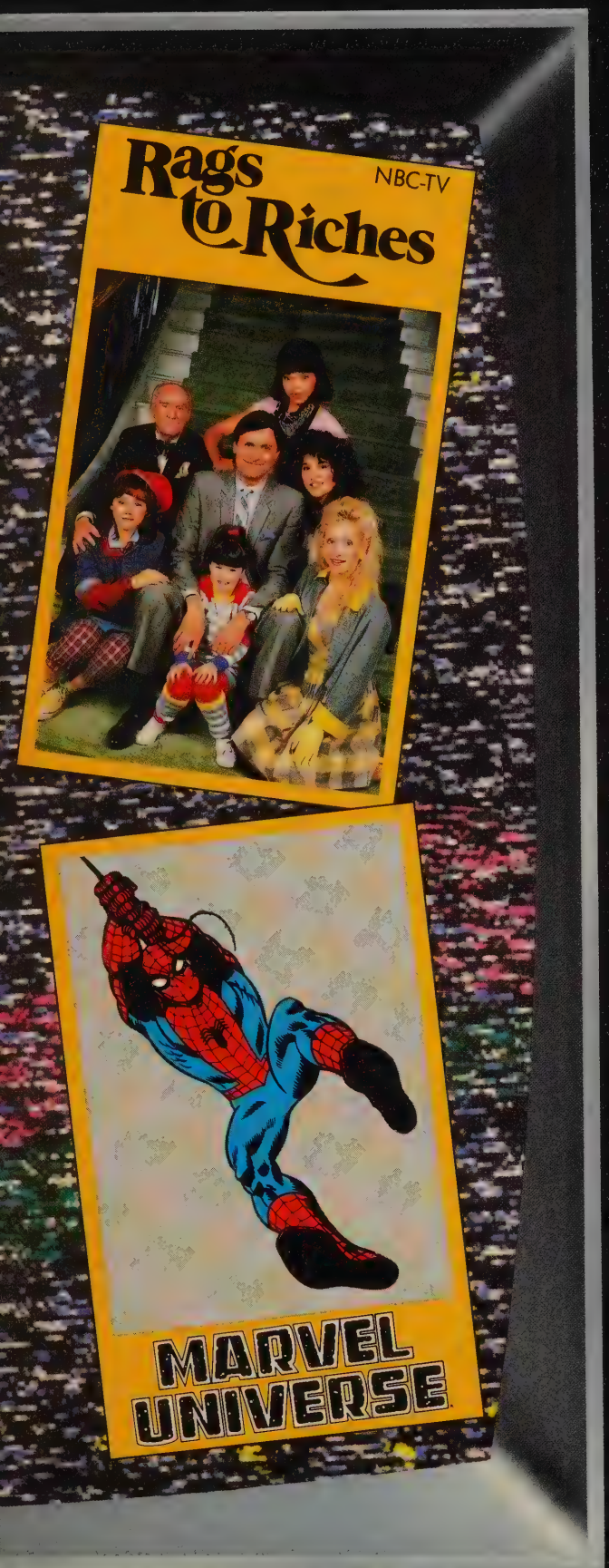

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RTVE package goes to China

Spanish bulls in a China shop? Scene from RTVE's Vivir Cada Dia

MADRID: Spanish sights and sounds will soon be available in China due to a new broadcast agreement.

Spanish channel RTVE is going to package programmes to China, the Philippines and other South Asian countries.

The agreement was signed in Peking by an RTVE delegation headed by the Director General Pilar Miro, and including Eduardo Satillos, Director of RNE, Jesus Martin, Director of Television and Jorge Sanchez Gallo, head of RTVE's co-production department.

The Chinese will be able to view Spanish TV series and sport, including the traditional bull fights.

Pilar Miro said that the co-operation agreement, which covers television and radio is hoping to promote awareness of Spain in the East, and would include the Xi'am and Shanghai broadcasting stations.

Concert to unite the TV nations

NEW YORK: An ambitious 11-way co-production endorsed by the United Nations to celebrate Peace on Earth, is currently being put together by executive producer Patricia Ledferd.

Each participating company – which includes CCTV China, Gosteleradio, Span Pictures in the UK, Egyptian TV, Televisa Mexico, Ivory Coast TV and Doordashan India – will submit an eight-minute cassette of entertainment which is symbolic of their country. Already confirmed is the Leningrad Ballet and the Israeli Philharmonic Orchestra, and Alex "Roots" Haley will be the host.

The logistics of the event are tightly planned; the tapes are to be sent to New York from where they will be put into the context of a show which will be satellited to each of the co-producers, two weeks before the actual broadcast date of the concert. This will allow time for local hosts and translation to be added, although, because of the nature of the project – music and dance — dialogue will be kept to a minimum. The show is being syndicated in the US by All American Television.

The original airdate was intended to be the 29 November, which is Peace on Earth week, but, due to slow confirmation by a couple of the TV companies, it has been postponed to April. The concert will be sold internationally.

New deals... New deals...

ABC Entertainment and **RAI** have made a co-financing agreement that heralds a milestone in film production history. The deal means that ABC will be able to air, exclusively, three theatrical films that will be produced by RAI.

The three films are to be shot in English with American creative input and stars and will have budgets as high as US$10-12 million each. The first two films to be produced under the deal are *Danger Adrift,* about four people from New England who become involved in a treasure hunt off the coast of Rio de Janierio and *The Primitive* which is about an American couple who become targets for a South American hunting party.

RAI will hold the rights to the pictures theatrically round the world although ABC will have exclusive TV rights for four years. After that period, RAI will be allowed to sell other US rights, like cable TV and home video.

The agreement, signed in Los Angeles, was announced by RAI's deputy general manager Emanuele Milano and ABC Entertainment vice president Ted Harbert.

Thames Television has signed a US$4.5 million deal to make *Jack The Ripper* – a four part mini-series about the brutal murders in London's East End – for showing both on ITV and the American Network **CBS.** Also involved in the deal are the Thames' subsidiary **Euston Films** and the US based production company, **Lorimar.**

Jack The Ripper will be seen on the ITV Network, and in the USA, next Autumn – 100 years after the Ripper's rule of terror. Producer/Director David Wickes believes that he knows the secret of the Ripper's identity from Home Office files, still closed to the general public but due to be made available next year.

Lorimar International has concluded the single biggest sale in history to the French television network **TF1** licensing a US$12.5 million package of series, mini-series and movies-of-the-week to France's largest broadcaster.

The record sale to TF-1, the first national TV network in France to be privately owned includes the acclaimed one-hour ABC futuristic drama *Max headroom, Hunter,* the 60-minute action-adventure series on NBC; the hit NBC half-hour comedy *Valerie;* the long-running soap rituals and a hand-picked selection of mini-series and TV movies.

The deal is the largest ever made without the inclusion of theatrical features and now brings Lorimar International's total sales to TF-1 to a record $20 million in just one year.

The agreement between Lorimar International and TF-1 was signed earlier this month by Joel Nuffer, the company's representative in Paris.

Audiences in China can see US-made films like *the Sound of Music* thanks to an agreement signed between 20th Century Fox and **CCTV.**

Under the agreement, 52 Fox films will be shown to CCTV's estimated audience of 700 million. Six minutes of foreign advertising will air in each agreement, for which Fox owner News Corporation of Sydney says it will be paid $3.75 million.

The first film, *The Sound of Music,* airs October 25. Other Hollywood classics will be given prime time slots on Sunday evenings and include *Patton, The Snows of Kilimanjaro, Rebecca of Sunnybrook Farm, Grapes of Wrath, The Day the Earth Stood Still,* and *Heidi.*

A spokesman for **News Ltd** says it took two years to reach the agreement. He says it took the Chinese nine months to select the films they wanted.

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A PERFECT SPY

7 x 55'

A Perfect Spy is the story of Magnus Pym. Magnus is a spy. But for whom? Packed with intrigue and deception, *A Perfect Spy* is John Le Carré's latest spy masterpiece. The *Los Angeles Times* called it 'Le Carré's best book' and *The Sunday Times* described it as 'a perfect work of fiction'.

Now, *A Perfect Spy* has been brought to the screen by Arthur Hopcraft, who produced the screenplay for *Tinker Tailor Soldier Spy*, and features a distinguished cast headed by Peter Egan and Ray McAnally with Peggy Ashcroft, Alan Howard and Jane Brooker.

Produced by Colin Rogers and directed by Peter Smith.

Produced in association with Arts and Entertainment Network USA and ABC Australia.

AFTER PILKINGTON

100 minutes

Simon Gray's brilliant and witty play has won this year's *Prix Italia* Fiction Award. It's about an Oxford Academic whose quiet life is thrown into disarray by the arrival of his childhood sweetheart, now the wife of a colleague. Her request for his help in finding a missing archaeologist called Pilkington, has tragic and farcical consequences.

'The ingenious deceptions of *After Pilkington*, exploding in a shower of exhilarating complications, make you whistle' *THE GUARDIAN*

It stars Bob Peck (of *Edge of Darkness*) and Miranda Richardson (Ruth Ellis in the film *Dance with a Stranger*) and was directed by Christopher Morahan and produced by Kennith Trodd.

FORTUNES OF WAR

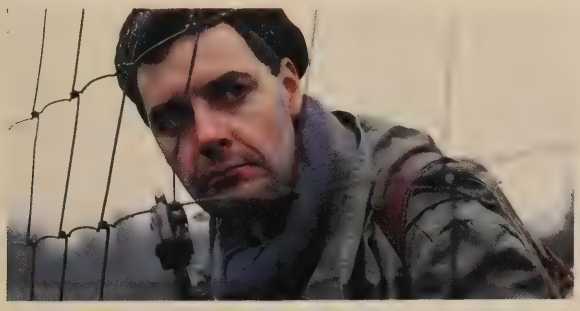
7 x 55'

Alan Plater's compelling dramatisation of Olivia Manning's highly acclaimed Balkan and Levant trilogies is the BBC's most ambitious epic yet. It chronicles the marriage of Guy and Harriet Pringle as they flee across Central Europe and North Africa in the path of the Second World War.

They may avoid the fighting itself but they cannot escape its consequences.

Starring Kenneth Branagh, Emma Thompson, Ronald Pickup and Alan Bennett, *Fortunes of War* is directed by James Cellan Jones (*The Forsyte Saga and Oxbridge Blues*) and produced by Betty Willingale (*Tender is the Night*).

Produced in association with WGBH (Boston) and Primetime Television.



BORDER

1 x 95'

Prague 1952. The Stalinist regime is at its height. To many Czechs life has become unbearable and the need to escape, overwhelming.

Border is the story of one such escape.

Based on stories gathered by Czech actor Jiri Stanislav, *Border* is a compelling film that evokes the stark atmosphere of life behind the Iron Curtain in the 1950's

The cast includes Shaun Scott, Edita Brychts, Daniel Hill, Catherine Schell and Lynn Farleigh.

Border is directed by Czech-born Misha Williams. Producer is Terry Coles.

Produced in association with Arts and Entertainment Network USA.

THE COURAGE TO FAIL

5 x 50'

In 1830, the finest surgeons of the day were little more than highly skilled butchers. They had no anaesthesia, no way to combat infection and no means of blood transfusion.

The Courage to Fail is a documentary drama series that combines archive footage with dramatic reconstruction to tell the story of the Golden Age of the surgeons. From those wretched early days to today, where heart and lung transplants are almost common-place.

Produced by Jon Palfreman.

BLACK ADDER

18 x 30'

Rowan Atkinson has been reducing British television audiences to helpless laughter as Edmund Black Adder over three generations.

He first appeared as Edmund the Black Adder, twisted younger son of a Saxon King, using every foul trick in the book – and some that weren't – to wrest his father's crown. In this unspeakable act he is ineptly assisted by Percy – and Baldrick.

In *Black Adder II* the same trio emerge as Elizabethans to wreak comic havoc at the Court of Queen Elizabeth I played stunningly by Miranda Richardson.

Black Adder the Third sees the family fortunes at an all time low. Edmund is gentleman's gentleman to the Prince Regent.

The Black Adder series was produced by John Lloyd of *Not the Nine O'Clock News* fame and directed by Martin Shardlow (series I) and Mandie Fletcher (series II & III).

BBC ENTERPRISES

In production

A regular feature of *TV World*. Send details of programmes in, or approaching, production to TV World, 27 Wilfred Street, London SW1E 6PR.

Central Television is making a two-hour action thriller, *The Zero Option. (photo right)*

Made entirely on film, the programme follows the fortunes of Barber and Carne – an ex SAS officer and a former member of the Special Boat Services – who work for an enquiry agency with a difference.

The agency provides special services, such as security for corporations, individuals and even Governments.

Berber and Carne's task is to find £2 million worth of diamonds which went missing when an aircraft was hijacked.

Production team working on Central's Zero Options.

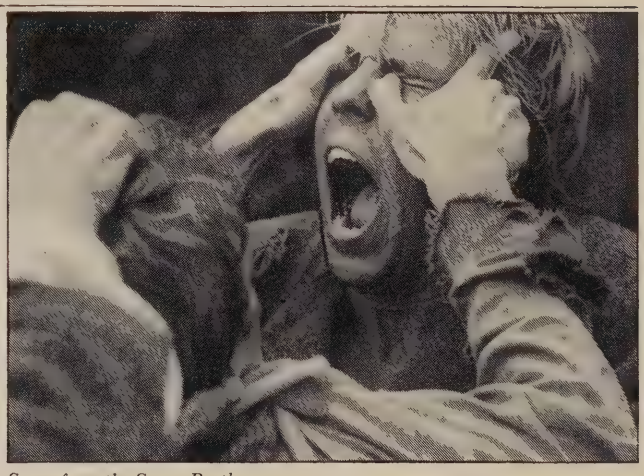
A Canadian company has decided to begin a project that will show the world a comprehensive exploration of dinosaurs, in co-operation with the People's Republic of China.

Alberta, one of Canada's Western provinces, is the site of one of the largest deposits of dinosaur fossils on earth. The area now has a massive research and museum facility recognized as a world historical site.

The Ex Terra Foundation, an Edmonton-based non-profit organisation has signed an agreement with **Great North Communications Inc.,** an Edmonton-based film company, to develop a number of films. *The Dinosaur Project,* an ambitious scientific and educational project which is slated to cover as long as 10 years and result in a touring exhibition and possily a potential for the large-format IMAX feature films.

Great North is developing the project with the **Alberta Motion Picture Development Corporation, Telefilm Canada** and **CBC Educational Film Studios,** and will be filmed in both countries.

Production has begun on *Echoes,* a mini-series of 4 one hour episodes for **Channel 4.** Based on the novel by Maeve Binchy, *Echoes* is being shot over a 13 week schedule on location in County Waterford, Dublin and Rome. It is being funded by Channel 4 and is scheduled for transmission in spring 1988.



Scene from the Seven Brothers.

The Finnish broadcasting company **YLE2,** is currently in co-production with **RUV, NRK, SVT, MTV** (Hungary) and **Wacko** Entertainment (Canada) on a drama *The Seven Brothers.* Based on the Finnish novel by Aleksis Kivis, it tells the story of seven young brothers who, through adventures in them Finnish wilds, slowly progress towards maturity. Directed by Jonko Turkka, the drama will be 6×50 minutes and will be available in the autumn of '88.

Also from **YLE2** and in coproduction with **MTV** Hungary and **Wacko** Entertainment (Canada) is *Artic Folk Art.* It's an art documentary that looks at the Artic People – the Alaskan, Canadian and Greenland eskimos, the Scandinavian and Kola Lapps and northern Siberian folk. The duration will be 75 minutes and it will be available in Spring '89.

For the *Peking School of Music,* **YLE1** has gone into production with **BBC Wales** and **BRT** to make a 50 minute documentary about the singing and string instrument instruction given at the Peking Central Conservatory. It also includes an interview with the world famous Professor Shen Kian.

Sullivan Films has completed co-production of a five-hour mini-series sequel to last year's *Anne of Green Gables.* The co-production was done with CBC, The Disney Channel, PBS/Wonderworks and England's Channel 4, and is slated for airing in Canada in December.

The original broadcast of *Anne of Green Gables* was watched by a reported 5.8 million viewers, the highest rating of any Canadian drama ever aired on television.

Shooting has begun on a **Nelvana** action series called *T & T* with *The A-Teams* Mr. T. and Toronto actress Alex Amini. The series is a Nelvana Studios production in association with **Hal Roach Studios, Tribune Entertainment** and **Global Television.** It focuses on an ex-con turned private investigator and a "brilliant attorney," and intends to deal with issues of interest to children. Twenty-four half hour episodes are planned.

Oscar and Emmy Award winner Katharine Hepburn will star as a flamboyant, world-famous novelist out to prove she can still lead a normal life with an average family, in *Guest Appearance,* an **NBC** World Premiere comedy to be telecast during the 1987-88 season.

Katharine Hepburn.

Guest Appearance will begin filming on October 5 in Vancouver, Canada.

In the comedy, Hepburn stars as an internationally renowned writer who sets out to win a bet with her publisher by moving in with a "typical" American Family. When she does, however, she finds that her outrageous life-style turns their household upside-down.

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- with the wellknown conductors – Wilhelm Keitel – Marc Andrea – Theodor Guschlbauer – Vaclav Neumann –
- the production sites – residences and castles – are closely connected with Mozart's biography – Milan – Paris – London – Vienna – Frankfort – Prague – Heidelberg –
- The 13 part series will give you an insight into two mainstreams regarding the phenomenon "Mozart" – his biography and his musical development.

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So much choice — so little difference

Italian viewers have, in theory, a panoply of channels to choose from. But, as Steven Dembner reports, they are beginning to look more and more alike.

IN THE WORLD of Italian politics, every time there is a change of government, something that has happened 45 times in the past four decades, there is a general re-shuffling of the ministries but everyone, more or less, stays in the game. Only the voters seem to be on the losing end. In the latest switch, for example, the Minister of the Treasury became the Prime Minister, the Minister of Post and Telecommunications became the Minister of Finance, and the Minister of Parliamentary Relations became the Minister of Post and Telecommunications.

Unfortunately, the same pattern seems to be taking hold of the world of Italian television. This time, the losers are the viewers and since there are more of them than voters, the situation is more serious.

Pippo Baudo, RAI-1's host of *Domenica In* (the Sunday afternoon variety show) moved first to *Fantastico,* the RAI-1 Saturday night variety and, more recently, to Canale 5 to host the Friday night variety *Festival.* Raffaella Carra, who gained fame for the astronomical contract she got for her mid-day phone-in show, *Pronto Raffaella?* on RAI-1, moved into the *Domenica In* slot for a season and is now preparing a new show for Canale 5. Enrica Bonaccorti, who stepped into Raffaella's shoes with *Pronto, chi giocca?* for RAI-1 last year, will be the host of Canale 5's *La Giostra* which airs on Sundays in the same time slot as *Domenica In.*

Cinema actors

To fill in the gaps, RAI has dipped into the pool of cinema actors who have not had a major success in recent memory but seem always to be on television (Italy is loaded with these types), and come up with Lino Banfi for *Domenica In* and Adriano Celentano for *Fantastico.* Odeon TV, the newest entry in the picture has followed suit, signing Paolo Villagio as host of a prime-time variety show. In addition, Odeon has bought the rights to the game show *M'ama, non m'ama?* (She loves me, she loves me not), which was created by the senior American producer Steve Carlin and worked to death in previous seasons by Berlusconi. The RAI mid-day phone-in show has been re-baptized *Pronto, e' la RAI?* and will be hosted by Gianfranco Magalli, who substituted on *Pronto, chi giocca* last season when Bonaccorti was taken ill.

With all this switching around, it is probably a good thing that the Italian broadcasters all superimpose their logo in the corner of the screen over all programming (except for the advertising of course). Otherwise, it would be difficult to decide what channel you were watching.

Enzo Tortora, who tried unsuccessfully last season to resuscitate *Portobello* after three years off the air (he was in jail on mafia and drug charges) will host a show with a theme of suspense and intrigue this autumn, again on RAI. Perhaps he will be able to unravel the mystery of how after nearly three years in prison awaiting trial, he was cleared and re-signed to RAI in no time at all.

Of course, things don't have to change to stay the same. They can simply stay the same. And so for the sixth year in a row Corrado presents his quiz show *'Il pranzo e' servito,* Mike Buongirno again presents a quiz show, Maurizio Costanzo represents his daily late-night talk show, and *Drive In,* Italia Uno's Sunday night variety-comedy show rolls into its fifth season. *Drive In* is probably the best-produced, lowest-quality, most-commercial variety in the world, but it is funny (and they are the only show to have poked fun at the network hopping of the stars).

In terms of the films scheduled for the coming season, things are not much better. Despite a smattering of "first time on TV in Italy", including *Kramer Vs Kramer* (RAI 1), *Passage to India* (RAI 2), *Cocoon* (Canale 5) and *Terminator* (Italia Uno), the bulk of the film offer are re-re-reruns. *Jaws* will air on two different networks in the space of a month, and *The Godfather* will be aired again for those two or three people who haven't yet seen it.

False alarm

The area in which it looked as if there might be some genuine change was in news and information but, at least for the moment, is seems to have been a false alarm. Alberto Peruzzo, owner of Rete A had firmly announced the start of a national live newscast for this autumn (in open defiance of the current Italian law which reserves this right to RAI), but as the announced take-off drew near, rumours began to circulate that the Peruzzo stations would air the news on a one-to-three minute delay, therefore beating the law without actually defying it. For three days Rete

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Police put antennas under lock and key...

THE Italian town Rocca di Papa, situated on a hilltop at the edge of Rome, has the dubious honour of being the location of nearly all of the television transmission antennas for broadcasts to the nation's capital. More than 55 transmission anntennas are clustered on the roof of an ancient building, formerly a hostel/restaurant.

The local townspeople, as well as environmentalists who claim that the transmitters are a health hazard, have long been trying to force the broadcasters to change location, but until now without results. However, on the heels of a decision by the Italian Ministry of Culture to declare the one-time restaurant a historic landmark, the local magistrate has placed the entire area, and all its antennas, under lock and key. Although there has not been any attempt as yet to actually shut down the antennas, no one is being allowed in the area without express permission of the magistrates. The broadcasters affected include: Canale 5; Rete A; Tvr Voxon; Teleroma 56; ReteCapri; Telelazio; Videouna; and Rai-3, as well as many of the major radio broadcasters.

The move is typical of the Italian pattern in which the courts act in order to provoke the politicians. In fact, local magistrate Pietro Federico who issued the court order said clearly, "The confiscation of the antennas is an attempt to force the involvement of top-level authorities – the Ministries of Culture, Telecommunications, Environment – in a situation which has been too long ignored."

In the long run, a plan has been designed to move all the antennas to three 77-metre towers which would be constructed in the same area but removed both from densely inhabited areas and historical sites. For the moment, however, the move seems not to have provoked anyone. In fact, the owners of the antennas have indicated that they are pleased with the situation. Said one, "This is fine with me. In practice, we have the police to protect our antennas. Up until now, there was a constant guerilla war going on up here. Broadcasters were constantly sabotaging each other's antennas." ■

...while the TVROs go free

IN THE FOREST of television antennas that covers the housetops in all of Italy, satellite dishes have begun to spring up like mushrooms among the trees. In the area around Milan, for example, more than 500 parabolic antennas are now in use. Until this autumn, however, they have been illegal, ie not officially approved for use by the Italian Ministry of Post and Telecommunications and there were even threats of raids and confiscation by Escopost, the Italian telecommunications police.

As of early September, though, satellite dish owners can sleep easy, as the government has authorized the use of satellite dishes of diameter of less than three metres for private, non-commercial use. According to Ministry authorities, possession of a satellite dish will not carry with it an increase in television tax.

However, this does not mean that the dish user will not be liable for rights payments if he uses the antenna to pull in cable or pay-TV programming. The test case will be Cable News Network which has just signed an agreement with the Italian para-statal company Telespazio to provide satellite dishes on a rental basis, complete with CNN programming. At present, anyone who has a satellite dish in Italy can pick up CNN – but the chances of the network gaining any rights payments from private users are slim until the network adopts a coder/decoder system.

The current cost of a satellite dish for private use, including installation is approximately US$1,600. This price should come down considerably, however, as use of the dishes becomes more widespread. ■

So much choice

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A actually broadcast live over the entire country, but then a court order forbade both this and the trick of staggering the start of the broadcast. At the moment, Rete A news is using the standard Italian broadcasting system of multiple cassettes.

Canale 5, which was waiting with baited breath to see what the upshot of the Rete A move would be (Canale 5 has slated a considerable number of "soft" news programmes for the season), immediately pulled in its horns and pretended that it never would have dreamed of breaking the law, even if Rete A had got away with it. Gianni Letta, one of the Berlusconi directors, said innocently, "No one wants to break the law. We will wait until the telecommunications system has been revised by Parliament, and only when they grant the private stations the right to broadcast live nationally will we move in."

That quote is about as believable as one offered by Berlusconi on the day he announced having signed Baudo and Carra away from RAI, "I don't feel that the RAI is our enemy. In fact, I am personally looking for a relationship of collaboration in the future."

No change

RAI, with the only legal national news (aside from Tele Monte Carlo which technically broadcasts from outside Italy) has chosen, and in this case probably justifiably, not to change its broadcast pattern of the main evening news at 19.45 on RAI 2 and 20.00 on RAI 1. A five-minute news flash at 19.30 which was tested on RAI 2 during the spring and summer has been discontinued. The official reason given was that is was too tough for the journalists to deliver the flash while in the final rush of preparation of the evening broadcast. However, unofficial sources suggest that the news flash was intended to test an idea of shifting the main broadcast to 19.30, an idea which proved not to be worth while in terms of audience gain.

The only hope for real change seems to be passage of the proposed television bill which has been before the Italian Parliament for nearly a year. It is again promising to discuss the bill in the near future, but another change of government, resulting in a new minister of post and telecommunications and another delay, could come at any time. Don't touch that dial. ■

A year ago our competitors had never heard of us....

New rules aim to depose media barons

Successive Italian governments have been trying for the last decade to bring some sort of order to their deregulated television market. The current climate could see progress at long last, Daniele Doglio reports.

OSCAR Mammi, recently appointed minister for PTT (Post and Telecommunications) has declared war on the unregulated TV environment which has allowed Silvio Berlusconi to control 50 percent of the Italian audience and 30 percent of the overall advertising intake through its three TV channels and popular press ventures, notwithstanding the lack of technical interconnection and live TV coverage.

For those who have followed, over the past ten years, the never-ending saga of commercial television in this country, this is a familiar declaration. No less than three ministers have tried-and-failed in 1977, 1980, 1981, and as recently as 1985. Still nothing has happened. Ministers have gone, governments have fallen, but not even the one which lasted the longest (Bertino Craxi's cabinet and its well-known three years of political stability) have yielded a single rule over broadcasting that made sense to everyone.

Government scolded

Now though, things seem to be getting hotter. Fiat is about to step in, and it usually likes to know the rules of the game before it starts playing (so that they can be changed if not suitable); small networks such as Rete A try to broadcast their news live and nationally (and are promptly blocked by the PTT police); Odeon TV is born with a good political background in the Christian Democrats, who would like to crush Berlusconi's supposedly pro-socialist monopoly. Last but not least, the Supreme Court, fed up with having to come to terms with contradictory rules of various courts. has scolded the government in public and requested that the house be put in order in a hurry.

On top of all that, the ghost of oligopolistic concentration in the media is moving about the country and the new minister is preparing to fight trusts. The new bill – which is nothing to do with the old ones – was recently announced and will be ready by mid-November and the Parliament should be capable of discussing it, evaluating it and passing it in some form or another before the end of this year. Little is known about the new bill, apart from the fact that it aims at regulating the field and limiting monopoly's power along the lines of the law which governs press publishing.

It will almost certainly contain rules to oblige Berlusconi to give up one (if not two) of his networks, and it will carefully look into advertising collection, an area where monopolistic trends are probably even stronger than elsewhere.

The bill, and this would be a novelty indeed, may look at the media world as a cohesive world, press, TV, radio and advertising and their intricate proprietary interconnections, in order to break excessive concentration of power in too few hands.

Once rules have been granted to protect public from monopoly the information and to safeguard small local TV and radio enterprises against the media barons, live coverage, technical interconnection and national news broadcasting will eventually be allowed. The power to regulate, control and even punish those who won't respect the rules, should be put into the hands of a UK like Independent Broadcast Authority (though nobody knows how its members will be nominated).

More competitors

The Anti-Trust flavour of the new bill may make room for more competitors in the TV scene and this perspective is obviously worrying the Berlusconi Group. Its Managing Director, Fedele Confalonieri, recently told the press that it would be insane to limit the operational capacity of companies which, in five years time, will have to work in a European market, without barriers and protections. And, to keep its muscles fit, the Group announced the acquisition of 45 percent of the Munich-based KMP Music Box from Kabel Media: soon to be renamed Tele Five, and relaunched in the new year as a youth-programming channel. ■

Berlusconi: to give up one or even two of his networks?

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Phoenix that rose from Euro-TV ashes

Summer is often quiet in TV terms – but in Italy, a group of broadcasters was busy getting the country's newest network to launch, Steven Dembner reports.

THE CURTAIN has gone up on Italy's newest broadcasting network, Odeon TV. Jointly owned by Vincenzo Romagnoli (Acqua Marcia/Titanus films) and Calisto Tanzi (Parmelat/Euro TV), Odeon is a sort of phoenix, springing from the ashes of the debt and defection-ridden Euro-TV.

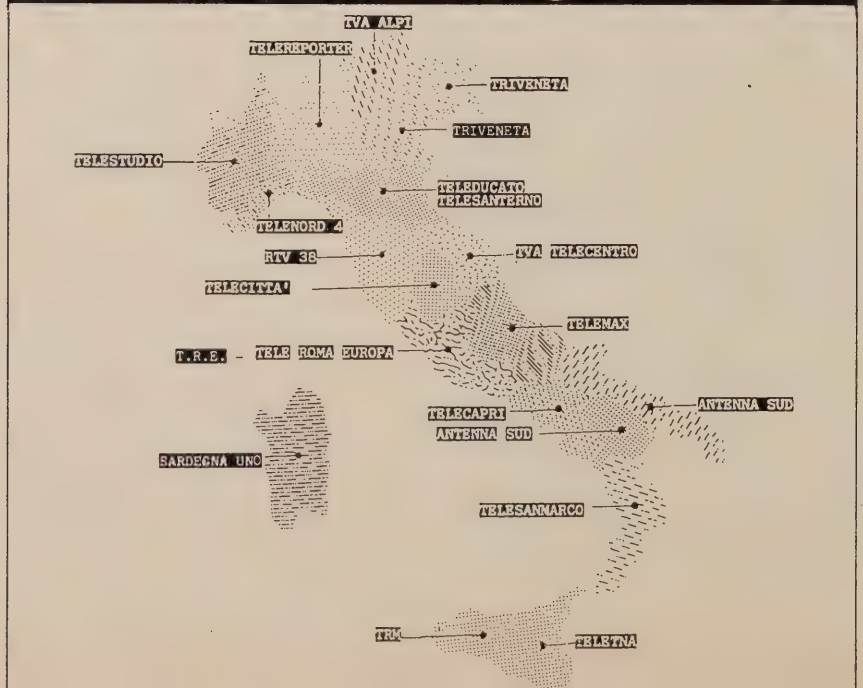
Can Odeon succeed where Euro-TV failed? Perhaps. First of all, Euro-TV was a syndication network, made of independent local or regional broadcasters. While this allowed the locals to preserve their individuality, it made decision-making in terms of programming and advertising particularly difficult. In the case of Odeon, the intent is to bring all the participating stations under majority ownership by Romagnoli/Tanzi

In fact, it was the decision to drop the syndication format that caused the mass defection of seven broadcasters who are in the process of finalizing a new syndication network, Rete 7. Initially, it appeared that the troubles within the ranks of the old Euro-TV might cripple Odeon TV at birth, but the new network has reacted quickly, filling gaps by negotiating agreements with other local stations (see accompanying map indicating probable coverage by Odeon TV.

Odeon has also been moving quickly in the area of programming and production. According to Calisto Tanzi, "The attention to family programming and respect for family values which characterized Euro-TV will still be one of the objectives of Odeon. However, I have to admit that this will be somewhat less obvious."

Odeon has been active on the acquisitions market and should be even more so in the near future as the programming priorites of the new network become more defined. For the moment, the typical Odeon broadcasting day starts at 13:30 (up till that time the programming is determined by the local stations) with *Jenny 20-21,* a video music programme, followed by the telenovela *Happy End.* Mid-afternoon is dedicated to children's cartoons. The evening slot is occupied by the classic pattern of telefilm, film, telefilm.

Odeon TV's coverage of Italy



Outside of traditional acquisitions, Odeon is also moving strongly in the area of production and particularly co-production. In the press conference outlining the plans for the network, Odeon Director General Giancarlo Innocenzi announced plans for an "international alliance" with the UK's Channel 4 and the French M6. the concept involves co-production and, even more interestingly, co-operation in acquisition of programmes from other nations. Innocenzi even alluded to the possibility of forming a "European mini-network."

European mini-net?

While the European mini-net may be some time yet to come, Odeon has already signed an agreement with TF1 to co-produce *Le amiche di Miami* (Miami Friends), a 26-part soap opera to be filmed on location in Florida, US. The network has also concluded an accord with Visnews which will guarantee visual images for news and information programming.

The next major step in Odeon's future looks to be a leap to satellite technology, Negotiations are reportedly under way between Odeon and Astra due to launch in 1988.

At the same time, Odeon is making overtures to Capodistria, the Yugoslavian state television station (already beamed into much of northeastern Italy). Capositria is not yet satellite-connected but as a European public broadcasting service it has a guaranteed slot – all that is lacking is the money. In addition, Capodistria has access to Eurovision programming and an agreement with Odeon could give the Italian broadcaster an edge over all the other private broadcasters. At present, Eurovision in Italy is seen only on RAI, and on Telemontecarlo (officially not an Italian station). Both Odeon and Ponteco, the company that represents Capodistria in Italy, refuse to comment directly on the discussions, but in an interview in the Italian newspaper *Corriere della Sera,* the lawyer for Ponteco, Sergio Peloza admitted that, "The idea is an interesting one. Of course, we'll have to wait until private broadcasters in Italy can legally transmit live. For now, all I can do is to confirm that Odeon and Capodistria have been talking." ■

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Odeon's first lady

Steven Dembner talks to an Italian phenomenon who switched from selling for Viacom to buying for Italy's newest network.

OVER the past 11 years, Simona Calcagno has been a high-visibility personality in the Italian televison marketplace. As the sales representative for Viacom, Calcagno's colourful and vivacous character (she drives a flame-red car and even makes a point of noting it in her curriculum vitae), combined with her no-nonsense attitude towards her business, have earned her both notoriety and success.

In June 1987, Calcagno left Viacom to become the director of international television marketing (read buyer) for Odeon TV. In the three months she has been at the Odeon, Calcagno and the rest of the management team have put together a complete programming schedule, a good indication that her style has not changed.

But in spite of her outgoing manner, Calcagno has consistently refused to grant interviews. In the past ten years, although her name has appeared frequently in the trade press, she has, for her own reasons, almost never been interviewed. After much hesitation, Calcagno agreed to grant *TV World* the following rare and exclusive opportunity.

TV World: How did you get started in the TV business?

Calcagno: To tell the truth, I was hired by an answering machine. I had been working as an assistant to the cinema producer Daniele Senatore, known internationally for the Oscar he received for *Indagine su un cittadino al di ogni sospett.* But after this film, he fell on some difficult times and I decided to change jobs. In my work I had established contacts with a number of American producers and distributors and I made a round of telephone calls announcing my availability. One night in September 1976, when I got home, I found a message from Howard Karshan, saying that he knew my reputation and if I was willing to accept the figure he offered, there was a job for me at Viacom. I had never even met the man, so you can imagine my surprise at getting a firm offer over the phone, and on the answering machine no less.

TV World: What was it like at the beginning?

Calcagno: When I was first hired by Viacom, I went to London and spent a whole week in the dark, screening literally everything they had to offer.

At the beginning, all I could do was indicate the number of shows, the producer, the basic trauma, and the price. Then RAI would refuse and I would telephone London and tell them and then London told me what counter-proposal to make. That was my schooling. Finally, there came the day when there was no one available at Viacom London and I had to make the decision myself. I remember being incredibly tense. The product was a special on Entebbe. In essence, it was a lightning decision about a lightning raid. At any rate my decision proved to be OK, and and the ice was broken. Little by little, I found myself completely responsible for the Italian market.

When I started as a representative for Viacom, Italian television was RAI and that was it. Very soon after, however, the new companies started appearing on the scene. The first one, and perhaps the most clever was RTID, the originator of the cassette broadcasting system.

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Odeon's first lady

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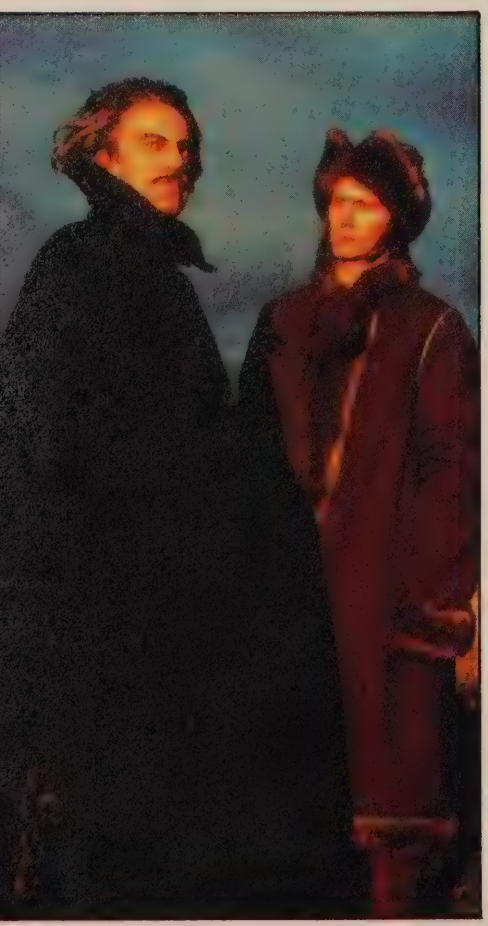
RITD was my first major contact outside of RAI and I must say that we managed to do a fantastic job together. Viacom was the only American major which was not a member of the MPA cartel. As such we were the only ones who were not restricted just to RAI – or at least the only ones with long series, films, etc.

For this reason, it was really Viacom that put private TV in the marketplace. We also were, in practice, the determing factor in setting up the current contractual system. We simply had to invent the appropriate clauses – how many runs, etc. We also had to deal with all the legal questions in terms of Italian government regulations – exportation of money, importation of cassettes on a temporary basis, customs questions, etc.

Through all this period of change, my responsibilities were as much to keep my American directors in London abreast of the developments in Italy as to sell product.



TV World: What are some of the deals that you made for Viacom that you remember particularly?

Calcagno: My last major package at Viacom was the sale of *Peter the Great* to RAI. Included in the package were both the old and the new *Perry Mason.*

Another deal I remember with great pleasure was the very first contract we concluded with Reteitalia which was for the *Lou Grant* series. At that moment, Silvio Berlusconi was just getting into the newspaper business and Lou Grant's personality and style appealed to him. It was clearly a question of personal charm. One positive aspect of Berlusconi's charter is his enthusiasm. I should add, though, that most of the time, life is not so simple. As you can imagine, when you have *Peter the Great,* everybody wants it. The trick is to give it to one station without making the others so unhappy that they never do business with you again.

TV World: In your work with Viacom, did you have particular agreements with one Italian broadcaster?

Calcagno: Absolutely not. My policy in all these years was not to discriminate against or in favour of any one client. For example as long as Mondadori was in the field (Ed. note: ex-owners of Rete 4) I was more than happy to sell to them.

TV World: Let's talk for a moment about the competition in the marketplace. Before Berlusconi acquired Rete 4, there was a certain period when there was a true price war, and extraordinary prices are paid even for awful product. Would you characterize that period and the changes since?

Calcagno: Certainly, that period was really wild. Viacom's policy was to respect the gentlemen's agreement that once a client has started a series, they got first priority for additional episodes. Or course, in the face of tremendous pressure, and enormous counter-offers, it was difficult to maintain this policy. In fact, some of the MIPs of that era were marked by real scandals. Once Berlusconi had acquired Rete 4, however, the whole picture changed. Now there were only two real clients and once you had a "no" to your offer from both, things got tough. However, I should add that I was always able to move my package. Viacom was relatively easy to work for in that it always supplied a good "locomotive" which helped to move the rest of the programmes.

TV World: Tell us about your decision to switch horses, to move from the selling to the buying side.

Calcagno: One of my dreams, after having been taught by the Americans, was to use my skills to help the Italian market become more aggressive. I wanted to be among those who would help the Italian market, In essence, in my television career, I had been an American, and now I wanted to become Italian. Therefore, I welcomed the Titanus proposal to join them as director of international acquisitions. Especially because the management of Odeon is completely made up of experienced TV professionals – veterans. In addition, I wanted the experience of being on the buying side.

Another important factor was the opportunity to be in on the start of a project. My experience as a virtually independent operator for Viacom gave me the ability to help create a viable structure.

TV World: When you were with Viacom, in effect your bosses were an ocean away. Does the fact of working more closely with your top managment limit you in any way at Odeon.

Calcagno: No, not at all. I am a part of the engine, but I don't think I can be the engine by myself. I have to work in close co-operation with the programming people at Odeon so that the entire puzzle is completed. It's not enough to have just a few good pieces. In addition, I have to co-operate with Gionni Biego, the acquisitions director from the three Titanus media – television, film and home video. I like to share in the larger picture, both in terms of decision-making and responsibility.

TV World: How does the fact that you were once on the selling side, affect your work?

Calcagno: Well, I think the basic skills are the same on both sides. Plus, the fact that I know all the "tricks of the trade" helps me deal in a more direct way than might otherwise be possible.

TV World: How do you think the fact of you being a woman affects your work in this business?

Calcagno: First of all, I think it is a lucky thing that there are women in the business – it makes it more gracious. Can you imagine an MIP without no colour, with no tired and practically hysterical yet smiling and

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Odeon's first lady

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elegant women? But joking aside, at the professional level, there is no difference in the fact that I am a woman. Of course, in every business and in every country there are still men with the "secretary syndrome", but there is no mileage in complaining that it is more difficult to be a woman in business.

TV World: How do you feel about working for Odeon in the sense that it is clearly in less of a strong economic position than RAI or Rete, or Viacom for that matter? To ask a delicate question will you have to earn to be a good loser?

Calcagno: Just the fact of moving from an American company to an Italian one changes the size of the picture. Not in terms of responsibility, but certainly in terms of purse strings. But I don't think I will have to be a loser with Odeon. I think Odeon is a project that has a place, in fact is needed, in the Italian television picture. Of course, we are not going to displace RAI or Berlusconi, but I think Odeon will really serve to balance the Italian television market.

TV World: Exactly what are you, as the buyer, looking for in terms of programming for Odeon?

Calcagno: Intelligent good product with something that makes it different from the norm. So far we have concluded some interesting co-production deals (Ed. note: see accompanying article on Odeon TV). In terms of acquisitions, we are particularly interested in high quality films. this is especially true since, in combination with Titanus film and home video divisions, we can make triple use of good product.

In terms of programming, or course as soon as a new company puts out a notice that says, "I'm buying" you are deluged with offers for all the products which have remained unsold in the past few years. Luckily, my experience will help protect me against these products. I'm not saying that some product which has been unused in the past cannot find a space in the new optic we have. For example, I had a few titles at Viacom that I felt were valid, but for some reason or other, I was never able to move in Italy. In fact, I am now re-examining some of the catalogues of past years.

TV World: What about a preference on terms of country of origin of programming?

Calcagno: We are very attentive to the Australian product at the moment. It has a good look, action and a particular light which makes it unique. We will have to see if the Italian viewer can recognize himself, that is associate with, the Australian style, but I think it has good potential.

The way you present what you have to the audience is also very important. This will mean giving a clear personality to our programmming - through advertising. promotion, and the scheduling of the programming day.

TV World: One of the problems of the old Euro-TV network was that it often lost opportunities for good programmes because, as a syndicate, it would not act quickly enough in the marketplace. Will that still be a problem?

Calcagno: I think the answer to that question can be found in the fact that in less than three months we have been able to get on the air with a quality package. ■

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Fiat joins the TV bandwagon

An alliance has been formed between three giants from Italy, France and Brazil – all to control the tiny Tele Monte Carlo. Daniele Doglio reports.

FIAT has entered the world of broadcasting – a move which may change the whole scenario of European, let alone Italian, media.

Following a summer of rumours, the Agnelli family, which is behind the giant car manufacturer, announced that a major agreement had been reached between Rizzoli-Corriere della Sera Publishing House (RCS) controlled by Fiat through the financial holding company Gemina, and the French publishing and audiovisual conglomerate Hachette.

By December 31, Hachette will become the third shareholder in RCS with 10 percent (after Gemina's 55.8 per cent and Iniziatira Meta's 21.6 percent). The French company will invest L290 billion (US$70 million) which RCS will re-invest in France to acquire 12.5 percent of FEP, Hachette's subholding which controls its periodicals, which include *Elle* magazine.

An option to veto

When this deal was made public, speculation began as to whether the next step would be a bid for Tele Monte Carlo, the TV station presently controlled by TV Globo, which covers most of the Italian territory. RAI still maintains a 10 percent stake in TMC – and the option to veto the joining of hostile partners until March 1988, when the Prince of Monaco will decide whether to renew the licence.

In late September, the rumours were confirmed. TMC and RCS reached a collaboration agreement under which the Agnelli group, through Gemina, will open a US$25 million credit line for TMC until September 1988. During next year it will decide whether to become an effective partner. If it does, the US$25 million will buy a 49 percent stake. (Globo will retain its 41 percent share, but won't have control of the daily operation of the channel). If Agnelli decide not to take up the option, the credit line will be transformed to normal financing and paid back by TMC.

The Fiat family is the largest publishing conglomerate in Italy, owning three national daily newspapers, 24 periodicals, advertising agencies and book publishers, totalling nearly L1000 billion (US$800 million) in turnover. For a company so huge, expanison is an obligatory exercise, and with hundreds of millions of dollars invested in advertising (L100 billion in Italy alone) every year.

There are other factors possibly attracting the Agnelli group – the television and satellite hardware sector, which may suit the new telecommunications ambitions of the group; and even perhaps the Brazilian connection. A link with the influential Marintro family, owners of TV Globo could help Fiat interests in Latin America. TV Globo needed the Italian alliance to assure its own presence in the country.

Reactions to all this in Italy are ranging from political fury (most of the left-wing parties, headed by the Socialists, are campaigning against Fiat expansionism and the risk of a media monopoly) to outspoken delight (the Odeon TV people feel that they have a better chance of getting a foothold in the market if Berlusconi has to face such a strong competitor) from embarrassment (RAI is being asked by many political patrons to exercise its power of veto before it is too late) to a degree of uneasiness (Berlusconi's top managers declare they are not worried by the competiton, but puzzled because TMC is too small a container for the ambitions of Fiat.)

Nevertheless, Fiat marches on, and the Italian TV market is experiencing its first quivers in many years of *Pax Berlusconia*. In the glorious sixties, the time of the Italian economic miracle, the slogan ran "What is good for Fiat is good for Italy". Is it just coincidence that after ten years of legislative paralysis, a new broadcasting bill aimed at breaking Berlusconi's monopoly is announced for next month? ■

Golden sunset over Prix Italia

Are the days of the Prix Italia, and all it stands for, numbered? Chris Dunkley reports.

OBSERVING the Prix Italia in 1987 is, perhaps, a little like observing the London season in 1913. Of course the Italia is not primarily, a social occasion, but Europe's oldest broadcasting festival. Instead of the dukes, duchesses and debutantes you find the grandees of public service broadcasting, the producers and even a sprinkling of those from below stairs.

On the surface all seems well with the world. Indeed, the outward show, as displayed in the programmes, glitters as much as ever, or even more so. This looks like one of the most impressive seasons we have ever seen. But in the background there is a feeling of an era approaching its end. The sunshine slanting through the arches of the Chiostri di Santa Corona in Vicenza was symbolically autumnal. And the quaffing of champagne by the happy winners seemed to have about it a sense of fate being tempted.

Stefan Felsenthal is a man who embodies the spirit of the Italia. Head of cultural programmes for the Dutch public broadcasting organisation NOS, he is Jewish and a true European in the sense that he can coin sophisticated puns in umpteen languages; also in the sense that he works habitually with colleagues from Germany, France, England and elsewhere to make possible the high quality music programmes which are his joy.

This year, as often in the past, NOS had great success at the festival, winning not only the Prix Italia in the Television Music category and a mind-blowing version of Stravinsky's *The Flood* illustrated by Jaap Drupsteen with an electronic gallery worthy of Hieronymus Bosch, but also the RAI Prize for Television Documentaries with *Welfare State.*

For the BBC to win several of the festival's top prizes is one thing – the BBC is the world's largest broadcasting organisation – but for NOS, which is so much smaller, to win several is astonishing. They must be in pretty fine fettle, you might think. Yet on the first day of the festival Felsenthal said sadly: "All over Europe public service broadcasters are on the retreat. Whether it's cable in Belgium, or the Astra satellite in Monaco, or Mrs Thatcher demanding more competition, the effect is the same: public service broadcasting is being driven back and back, and it is going to get worse."

Between the end of the war and the present day, broadcasting had been enjoying a golden age, he mused, and we had not appreciated it enough: "We didn't know how lucky we were, or we could have savoured it more."

NOS winner: 'The Flood.'

Felsenthal is a shrewd and experienced man, and his predictions cannot be dismissed. Even if it is not mainly the activity of malign individuals which is now forcing public service broadcasters to retreat since the earliest days of radio, the effects are likely to be the same, except in countries willing to use totalitarian centralisation to prevent it. Even they will have immense trouble when DBS gets going in a big way internationally.

Yet however, pessimistic the long term prognosis, the evidence of this year's Prix Italia shows that at this very moment we are still living in the golden age. There are still a great many people in a large number of organisations from countries as diverse as Ireland and Yugoslavia, Japan and Austria, whose chief concern is not the maximisation of audience figures, but the pursuit of excellence. Whatever the politics or the philosophy involved, no doubt the airwaves will in future support greater quantities of *Miami Vice, Benny Hill* and their ilk, but for the moment – and perhaps for longer than some of the pessimists imagine – high quality programmes continue to proliferate.

Most obvious at the Italia are the prize winners: music programmes such as *The Flood,* mentioned above; and Channel 4's *Behind The Mask* which succeeds magnificently in explaining the aims, desires and background of composer Harrison Birtwistle, who is shown to be a complex man of great seriousness. The programme does not manage to make a single phrase of Birtwistle's "music" seem in any way attractive or even vaguely pleasing to me, but it fully deserves its L10 million lire Regione Veneto Prizze because it is an excellent piece of work.

The BBC's beautifully crafted and hilarious single play, *After Pilkington,* a black comedy by Simon Gray, with Bob Peck and Miranda Richardson playing the university couple who knew each other in their youth, won the Prix Italia for drama; and Yorkshire's *Scab* which uses documentary-drama techniques to explore the social implications of the miners' strike, won the RAI Prize.

The top documentary prize went to

Harrison Birtwistle in 'Behind the Mask'

the Danes for *Yesterday,* a harrowing programme about the effects upon a marriage when a young husband is confined to hospital with a blood clot on the brain, then enable to communicate via computer; and the award in the Ecology category went, quite

continued on p42 ►

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Spaghetti Image

SPITTING Image has gone Italian. A production deal signed between Spitting Image Productions, Tele Monte Carlo and Central Independent TV means that from October 19, the Italian audience will be able to tune into a five minute slot after the 21.00 news. Rosie Hoare, General Manager of Spitting Image Productions said: "It is one of the most exciting projects we have undertaken. We always wanted *Spitting Image* to go on air after the news and *Teste Di Gomma* (Rubber Heads) will." It's a satirical programme which uses rubber puppets that mimic and lampoon anyone in the public eye from political leaders to international pop-stars. A biting and often perceptive wit is the result.

For the Italian version, Spitting Image Productions has provided its consultative expertise to Tele Monte Carlo and has also produced specially-commissioned puppets. About 30 have been made in the UK-based workshop and these will cover the 40-week run. Apart from a few international figure heads like Ronald Reagan and Margaret Thatcher, all are Italian politicians.

Roger Law, co-creator with Peter Fluck of the puppets, said that John Lloyd, the original producer on *Spitting Image* , has been travelling to Italy to offer his experience, with a set builder and other production people. "It is initially very difficult to get everybody working in tandem, there are so many elements that have to be incorporated." These 'elements' include the sets being raised, accommodating the two to three people to operate just one puppet and the voice-overs.

It could have proved difficult for the UK team to produce the puppets. To make a caricature takes more than just facial expressions, it is often the subtle and idiosyncratic movements that will embody the final character. For this a thorough knowledge of the politician is required and according to Law, the Italians delivered: "The brief was terrific. They knew exactly what they wanted, they gave us some incredible ideas, and that's aside from the good videos and reference material which were, of course, essential."

Law feels personally that it will go down well – a view shared by Paola Massiah of Tele Monte Carlo. "We are confident that *Teste di Gomma* will be a success. The show will be something new and original for Italy."

Central Television have made a few failed attempts at marketing the series in the US. The most recent deal with NBC collapsed after only four programmes, so the latest Italian developments have boosted morale. It has provided 10 hours of existing *Spitting Image* footage to be interspersed with the new Italian material, the hope is that the deal marks the first of a future line of similar agreements. A Central TV spokesman said: "The concept of adapting the shows for each country is a challenging one." ■

Golden Sunset

► continued from p40

rightly, to the BBC for *Vanishing Earth* which investigates soil erosion and, by illustrating solutions, manages to leave the viewer in hope rather than the despair induced by so many ecology programmes.

However, it is not always the prize winners from the big or predictable producers which provide the most heartening aspects of the Prix Italia. Every year there are plenty of programmes that do not win prizes which could, and arguably should, be shown in the participating countries; an idea written into the statutes of the event but often paid scant attention.

Programmes from this year which would delight a certain discerning audience in most countries include the dramas *Cervantes' Hens,* a funny though vaguely sinister Spanish production about Cervantes' wife turning into a chicken; and a superbly well photographed Austrian entry, *Winterreise,* offering an account of the last days of Schubert.

Documentaries which would surely appeal to any audience include Japan's *Miyuki,* an astonishing account of a six-year-old girl raised on a farm, who has a one and a half hour walk across wild country to school and the same to get home, and whose satchel has bells on it to keep the bears away; and Germany's *Between Hate And Love* which interviews the children and grandchildren of famous Nazi war criminals to illustrate contemporary attitudes to Nazism, and the effects of Nazisms upon successive generations.

Music programmes which would travel internationally with equal success include a new and striking version of Prokofiev's *Cinderella* from France with all the characters played as dolls; and a Canadian entry called *Whalesong* in which a full orchestra, choir, and two killer whales perform in harmony at Vancouver Zoo: an extraordinary, touching and remarkably exciting event.

Given that so much television is suitable, or easily adaptable for international audiences; given the vast quantity of undemanding entertainment which already crosses international boundaries (notably the Atlantic); and given Stefan Felsenthal's warning cry that the golden age is *now* and the sun is beginning to set, is it not time for more – much more – material of Prix Italia standard to be shown outside its country of origin? ■

This article first appeared in the Financial Times on 30 September 1987.

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Vision blurred – do not adjust your set

British broadcasting is traversing a period more rocky perhaps than any it has known before. UK correspondent Cheryl Markosky examines the recent happenings.

WE ARE ON the edge of major change here in the UK. The finances, morals and contest of British broadcasting are being questioned like never before.

In the aftermath of the Hungerford massacre, where psychopath Michael Ryan gunned down fifteen victims in a quiet South England town before turning his weapon upon himself, the public prompted by the tabloid press began to look to television for an answer. Was Ryan really a Rambo-figure, who had consumed so much violence from videos, television and the cinema, that the inevitable happened?

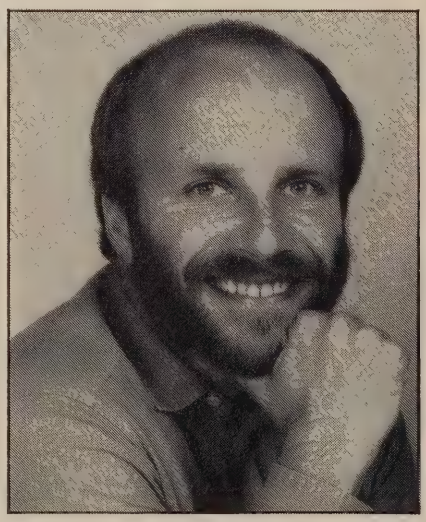
Whether Ryan ever watched television or not was not debated. The event did put programme-makers and TV bosses in the spotlight, defending whether their output was violent. Different camps expressed different views. Mary Whitehouse of the lobbying National, Viewers and Listeners Association, was delighted TV producers could be asked to tone down violent material. BBC supremo Michael Grade reversed his decision to fight aginst the Government's Obscene Publications Act, saying broadcasters should "work within the law," and cancelled several programmes that were to go out immediately after the massacre.

Unsuitable time

But the independent sector took the brunt of the argument, when the first episode of Joan Collins' mini-series *Sins* was accidently transmitted at an unsuitable time. Families settling down for a weekend evening of entertaining viewing were treated to graphic scenes of rape and Gestapo torture. London Weekend Television's new Programme Controller Greg Dyke – ultimately responsible for the grave scheduling error – ushered his own children out f the room when the offending scenes came on, and even Collins herself said she wouldn't have shown *Sins* then.

In an unprecedented move, Chairman of the Independent Broadcasting Authority John Whitney summed all the independent network programming chiefs and gave them a sound telling off. Like chastened schoolboys, they had to promise to behave themselves in future.

Even worse for UK programme-makers who are worried about intervention in their industry, Home Secretary Douglas Hurd announced the possibility of setting up a tough independent body that would monitor and maybe even tell the BBC and ITV network what to show and what not to show in future. Hungerford and *Sins* came at a bad time, rekindling media researchers' arguments as to whether television can directly influence viewers to commit acts of violence.



(Left) LWT Programme Controller Greg Dyke: responsible for scheduling error, (right) BBC Director of Programmes Michael Grade: reversed decision.

The government's attention has been drawn to the broadcasting sector of late. Alongside Hurd's kplans for a watchdog with bite, Prime Minister Margaret Thatcher herself is taking an interest. Another first was a meeting held in her residence at Number 10 Downing Street with top figures in the broadcasting industry to discuss many issues: violence on television, plans for satellite and the structure of British broadcasting.

Following the success of Britain's newest channel, the second independent Channel 4, discussions have been ongoing as to whether it should sever its links with the first independent channel, ITV. It could become totally separate and fend for itself on an open market, or retain links with the ITV companies and sell its advertising airtime itself. Those favouring Channel 4's independence see free enterprise coming into play and the ITV monopoly on advertising space broken. Those against fear for the quality of the unique channel's output, amidst growing competition.

To confuse an already complex equation, it is likely yet another domestic channel – dubbed Channel 5 – could enter the ring. This fifth channel could be another commercial channel, expanding programming and advertising opportunities further.

Independent programme-makers are winning their battle for a minimum 25 percent quota on independent programming. Both the BBC and ITV network are presently negotiating with The Independent Programme Producers Association (IPPA), and are already commissioning material from independent producers. Sceptics say the BBC and ITV are trying to reach an agreement, before the government imposes legislation in this area. It is good news for independents though, and probably the viewers who will be offered more and varied programming.

Satellite television is having its fair share of problems. Super Channel is

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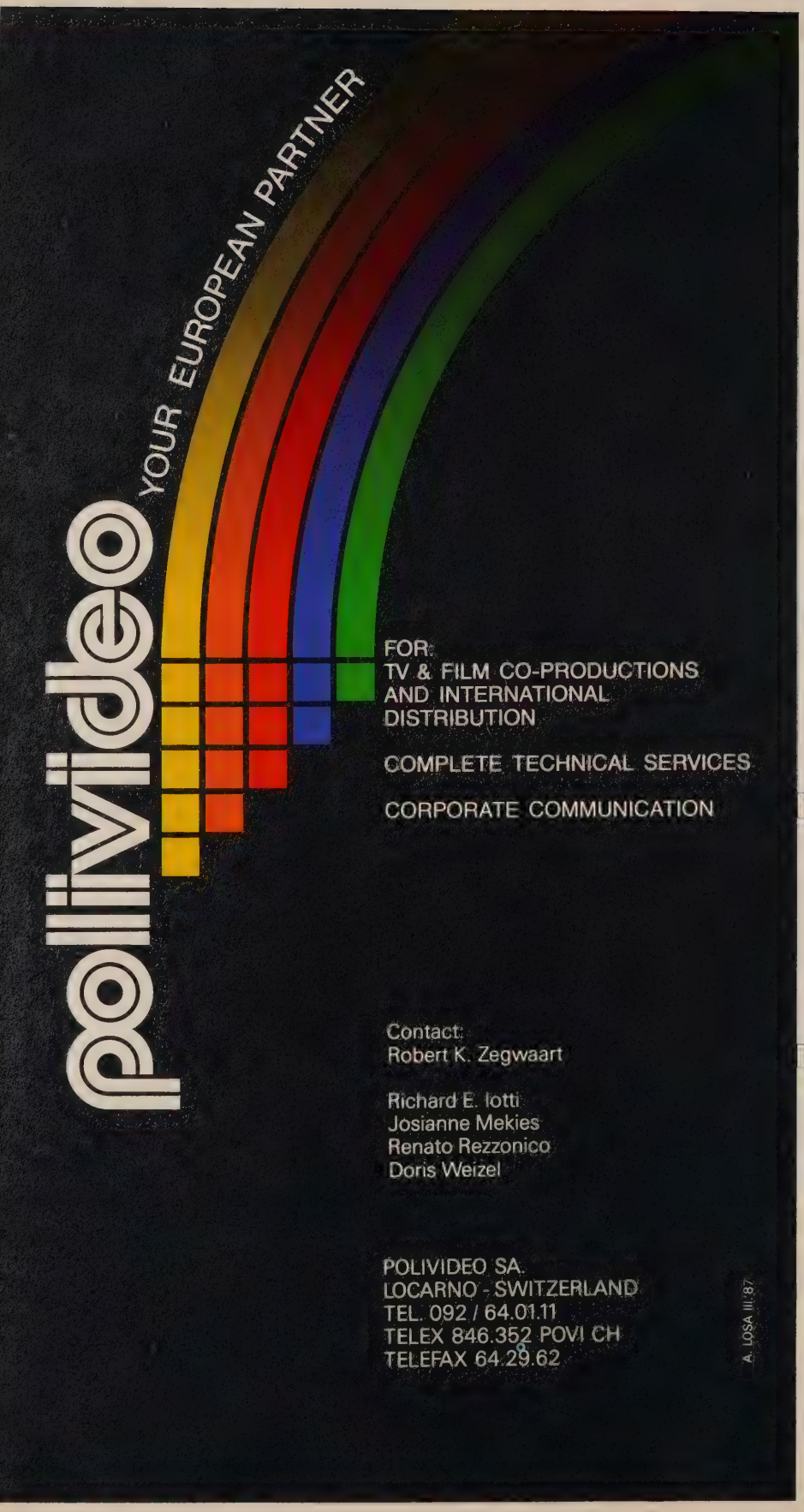

Do not adjust set

► continued from p44

seeking more cash from shareholders after seven months of operation, Europa TV has bitten the dust and Sky Channel is losing millions and owner Rupert Murdoch is looking for a partner.

Insular and domestic

Why the difficulties? It is hard for the UK industry to grasp the satellite concept, until it actually takes off at home. Satellite receiving dishes need to be produced quickly and cheaply, in order to attract viewers – and advertisers – to its benefits. British broadcasting is still an insular and domestic affair on many levels, and the industry needs to be educated about the inevitable happening on an European and international basis.

Domestic barriers are being lifted though. Finally, UK audiences can stay up late and watch TV through the night, and daytime educational programmes are being moved off the main channels and onto secondary ones, opening up the daytime market. Again, critics say the only reason the ITV network in particular is making these moves is to get in there first, before the government introduces legislation on its own terms.

Whatever the reasons, it is a breath of fresh air to see boundaries opening up and viewers choice increasing. London Weekend TV has come up with Night Network, a service aimed at 16 to 34 year-olds. Ratings aren't astonishingly good, but advertisers welcome the targeting at a specific audience. Other companies are running old feature films, sport and action series with perhaps slightly more success.

Most significant from a business point of view has been UK expansion in the international sector. At long last, the BBC and ITV are appointing top people as heads of co-production, business development and international programming. UK television companies are now aware of the importance of foreign markets.

We are on the brink of great change and steps are being taken to survive the tumultuous 1990's. If British broadcasters can survive the recent flak from Hungerford and Sins, tackle the satellite sector in a more positive fashion and welcome the contributions coming from the independent sector, we all might just stagger through into the next phase of transmissions. ■

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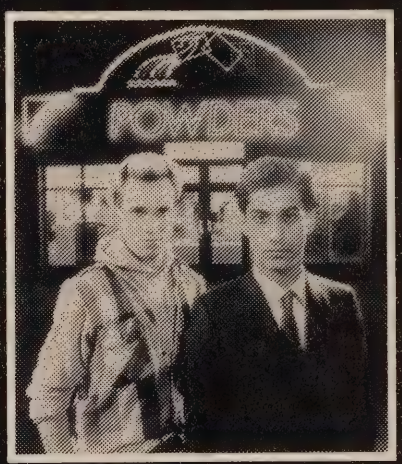

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Cheers before bedtime

Better late than never, UK night-time programming has arrived. Cheryl Markosky joined the after-dark set at London Weekend Television to see what goes on in the early hours.

Pillow Talk: Sigmund Freud's grand-daughter conducts interviews in bed.

"THE Night People Are Coming." This logo – on a background of what resembled surreal molten lava – enticed advertising agencies' media departments in London throughout the summer.

The Night People Are Coming has become The Night People Are Here. In otherwords, London Weekend Television has joined five other independent companies and Channel 4 transmitting programmes from midnight until the early hours of the morning.

Yorkshire Television was the pace setter, putting out Music Box material late at night during a three month trial period last year. Yorkshire has abandoned its link with Music Box, and now airs major feature films for late-night owls in the region.

Thames Television concentrates mainly on a late-night package of films, news, sport and music programmes. Granada Television's mix of top films, action series, sport and music is popular, and Anglia Television relies on a mix of LWT/Thames night-time services. Television South is joining the fray with a combination of LWT's Night Network on weekends and its own original "substantial, non-gimmicky" schedule during the week.

London Weekend's Night Network has been receiving a lot of press attention in the UK. Launched at the end of August, it is the only service to provide specially produced programmes that slot between purchased material, a presenter who interviews guests in bed and fixed prices for ad spots.

Audience figures are hitting the targets expected. Young viewers between 16 and 34 are particularly keen on Night Network and offer advertisers a strong opportunity to sell jeans, soft drinks and beer.

Brian Jacobs, Media Director of agency Leo Burnet, says: "London Weekend has presented Night Network in an excellent way. You can negotiate where your ads go in a very professional way."

Don Sperring, Media Director of agency Young and Rubicam, says all London's agencies are "pretty keen on it, but some of the material is a bit old hat."

Night Network offers reruns of the cult Gerry Anderson sci-fi animation *Captain Scarlet; Batman; Pillow Talk*, a bedtime chat show with a pyjama-clad Emma Freud – grand-daughter of psychoanalyst Sigmund – and brave guests who join her in bed; *The A£phabet Show*, a quiz show that sends up quiz shows; and *The Bunker Show*, where guests talk about their favourite things that would accom-

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Cheers before bedtime

► continued from p49

pany them in a bunker during a nuclear attack including a "bunker bonker" – a bedmate!

Critics have called *Pillow Talk* "tasteless" and "sleazy," *The Alphabet Show* "tacky," and *The Bunker Show* fodder for a video-literate generation. However, London's young viewers like the formula of the Night Network and the weekend franchise is on to a good thing.

Night Network's Producer Jill Sinclair was a secretary at the BBC, who went on to research and got her "big break" devising the successful Pop Quiz. It took her ten years to climb the ladder, and prior to her after-dark post, she worked as a freelancer on programmes like *The Tube*.

"Night Network gives me an enormous amount of freedom," she says, "as it's not limited to a short time slot. When you can fill three hours, you can afford to experiment." She adds that at that time of night, you attract the audience you want, rather than an audience that is available.

Sinclair says without the US's MTV, services like Night Network wouldn't exist. "We have them to thank."

Operating as a company separate from London Weekend, Night Network has its own sales force and a production team of ten. Sinclair says this has pros and cons.

"We have a £1.5 million (US$2.5 million) budget for one year," she explains, "but it is difficult to keep track with what LWT pays for and what we have to pay for. The rules behind budgeting uses tend to change as we go along."

Sinclair doesn't expect to attract millions of viewers to her night-time line-up. "It isn't meant to be like that. Like TV-am, we believe people will dip in and out. And also like breakfast television, we imagine people will soon not be able to remember what life was like before this new programming form came along."

Most popular so far are *The Alphabet Show*, *Pillow Talk* and *Captain Scarlet*. The most vicious complaints have come from the Captain Scarlet Lobby, who object to Captain Scarlet being split up into chunks.

Sinclair has also bravely experimented using several new presenters. She has hired a pool of 15 and takes turns slotting them in.

London Weekend's new international head, Martha Burke-Hennessy, has plans to sell all or some of the late-night service overseas. Sinclair believes the Americans will adopt *Pillow Talk*'s format in the near future.

"There's huge potential for what we're doing," says Sinclair. "We are producing hours of material each weekend and it can be sold in segments or as a whole. Other stations could transmit In Concerts with the bands we have on or chat shows including the interviews we do. I'm hoping we can sell to other TV services, rather than have them just adopt our ideas."

Sinclair is keen to see Night Network across all of the ITV network, so she can do more with the production content. Tyne Tees Television and Ulster Television are considering taking Night Network and Sinclair hopes Scottish Television follows suit – "so my mum can see it."

One aspect which LWT has been fairly coy about is exactly what time each segment goes out – an order of play is published but no precise time. Although LWT attribute this to the fact that the show is so spontaneous, suggestions have been made that this is to stop people recording specific items on VCRs.

Be this as it may, it proves one thing – viewers like it. ■

New post means business

LONDON Weekend Television has appointed former Viacom MD Martha Burke-Hennessy as group controller of international programme development.

Burke-Hennessy will work very closely with Richard Price to distribute LWT programmes around the world and plans to concentrate on strengthening LWT International's relationship with its programme-makers.

She also intends to liaise closely with Programme Controller Greg Dyke, Linda Agran and Nick Elliott in drama, Marcus Plantin in light entertainment, and David and Barry Cox in current affairs and features.

Burke-Hennessey: outsider's view.

"I am very keen on developing co-productions in those areas," Burke-Hennessy says. She adds that London Weekend will be announcing several new co-production deals soon.

Another objective the new LWT chief has is hitting key markets overseas with London Weekend material. "A strand of programming, that is not Category A but aimed at the international market, will be off the ground soon. These programmes will be directed primarily towards America and Australia."

LWT chairman Chrisptopher Bland has made no secret of his strong interest in the international sector since becoming chairman of LWT International earlier this year. Burke-Hennessy's appointment is seen as the company's tougher business approach overseas.

She says she was sceptical when first offered the new position, because "in general, I think UK companies are slow-moving." She adds that her eventual acceptance was due to Dyke's "willingness to try new things. I think things have changed in UK broadcasting over the last year and there are new possibilities that can move faster."

Before joining LWT, Burke-Hennessy was working as an independent on a study commissioned by David Plowright for Granada International. As managing director for Viacom, she dealt with Europe, Africa and the Middle East. She spent two years as CBC Enterprises' managing director in the US, and also worked as director of acquisitions and co-productions for WNET in New York. She spent seven years working in France and is bilingual in French and English.

"It is sometimes good getting someone to come from outside a company," adds Burke-Hennessy, "but it is very early days yet to discuss major plans. I still can barely find the ladies' room." ■

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News service w

One of the most well-known news agencies is thirty this month. Graham Wade looks at its recent changes.

VISNEWS is celebrating 30 years in the TV news agency business. It started life in 1957 as the British Commonwealth International Newsfilm Agency and assumed the more succinct name of Visnews (its original shortform telegraphic address) in 1964.

It was created as an alternative source of international news material to that already available from the US. There was a strong feeling among British Commonwealth television stations that the US coverage was too biased towards its originator's interests.

Visnews was backed by four shareholders at its birth. The BBC and the Rank Organisation held most shares, while ABC (Australia) and CBC (Canada) controlled the rest. Over subsequent years several shifts in share ownership have occurred.

The major newcomer is Reuters, which now has a 55 percent interest, leaving the BBC, ABC, CBC and BCNZ (New Zealand) with 11.25 percent each. The Reuters' involvement has brought with it a much greater concentration on aggressive commercial activity – largely absent in the years before Reuters took its controlling stake.

Reuters has a long history as a traditional news agency in the print sphere, but more recently has diversified forcefully into the financial data market area. It has made no secret of the fact that Visnews's vast knowledge of video technology and information handling dovetails neatly with its need to incorporate more of a video element into its financial communication activities.

Visnews chairman Michael Nelson – also a Reuters board director – stated: "Reuters' worldwide team of journalists and photographers and its advanced communications systems complement Visnews's global network of camera crews. Reuters' leading position in the supply of financial information services, textual news and news pictures complements Visnews' role as the world's largest provider of television news material. We intend to exploit this synergy to the benefit of both companies."

Less than ten years ago Visnews was losing considerable amounts of money. It currently earns about £30 million (US$49.5 million) a year from a vast range of businesses that extend well beyond running a television news agency. It is now into profit.

Over half its income derives from selling subscriptions to its various news packages, which go out round the clock to more than 400 subscribing television stations with roughly 1.5 billion viewers between them.

Visnews transmits 12 major daily news feeds varying in length from around ten to 30 minutes. Three are sent via the Eurovision landline network, six leave London on satellite, two come from New York on satellite, and one leaves Tokyo, again on satellite. The company is the biggest daily user of television satellite time.

It can call on over 20 permanent news bureaux and 400 freelance crews scattered round the world. Its newsrooms are operational, 24 hours a day, seven days a week – a necessity which means that the complex array of technological devices that Visnews relies on is lying idle for much of the time.

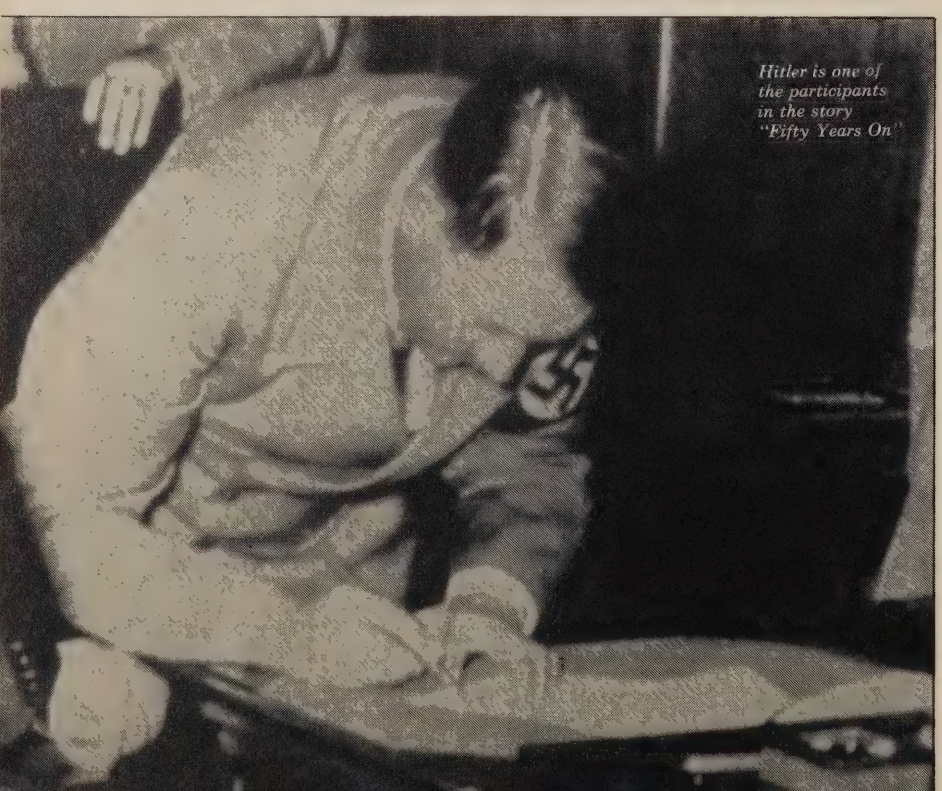
So one of the first businesses outside of news entered by Visnews was facilities work. At its north-west London headquarters, there are 17 one-inch VTRs, a pair of quad machines, 40 BVU VTRs (including six BVU edit suites), three ACE standards converters, three ABSs, a Rank Cintel telecine – plus a lot else.

All of this equipment is hired out to anyone who will pay to use it. The British broadcast television companies are heavy users, along with film and video distribution companies like Goldcrest, ITC and Brent Walker.

Visnews also operates a central London facility near the British Telecom tower, in which there are a further six editing suites. Three ENG crews are based there and a substantial part of the building is let out to overseas broadcasters as a news base – CNN, NHK Japan, TF1 France and Channel 10 Australia all rent space.

Plans are already set for a major upgrading of the facility and over £1 million has been earmarked for new equipment and alterations. The idea is to appeal more to the fastly-expanding corporate post-production sector in the UK and Europe as well as the news area.

BrightStar is another of Visnews's cluster of businesses. Essentially it is a packager of satellite time across the north Atlantic – for which it takes more time than any other single



Hitler is one of the participants in the story "Fifty Years On"

ith an expansive style

regular user. Booking satellite circuits can be a tedious undertaking for occasional and even frequent users, so BrightStar offers a one-stop service and ties up all the loose ends.

Among its bigger jobs were the handling of satellite feeds for both Live Aid and Sport Aid. The company leases a half transponder from Intelsat to carry its material – much of which is for Visnews' news service. It handles contract work for CNN, the BBC, the EBU and others.

The majority of television traffic it carries is news, with sport coming in second place. BrightStar was founded in September 1983 and already has a multi-million pound annual turnover. It is examining closely the Indian Ocean with an eye to setting up a similar service to the one it has for the north Atlantic.

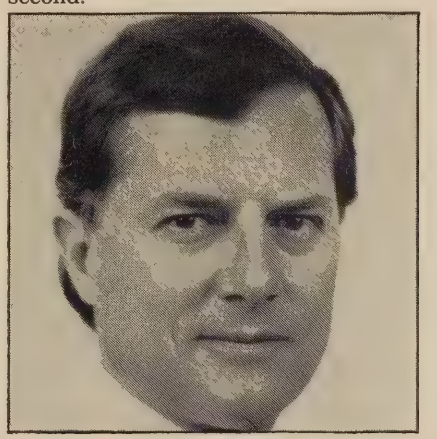
The Visnews news library serves customers from all continents. It contains over 50 million feet of material, including the footage from many famous cinema newsreels including Gaumont Graphic, British Paramount News and the Empire News Bulletin.

The coronation of Czar Nicholas II of Russia is the earliest event recorded in it. This vast archive, now almost entirely held on one-inch videotape, is in constant demand by picture researchers working on all kinds of programmes from documentaries to comedy shows.

But the rules and usages are very strict, so politicians, for instance, cannot be quoted out of context or used to endorse products in advertisements. The problems of archiving audiovisual matter are very apparent in Visnews' experience. All of the nitrate film stock was transferred to two-inch videotape in the mid-1970s and during the 1980s it has been transferred yet again to one-inch videotape.

Library manager Pam Turner reckons the effective life of videotape at present is between ten and 15 years, by which time electronic dropout – white scars across the picture – starts becoming noticeable. She considers film to be a better storage medium, but even there problems have arisen. The "vinegar syndrome" has affected some film footage still held from the 1950s.

Prices for all the stock held in the library are the same – whether it was shot in 1896 or 1986, however, there is a differential between UK and non-UK users. For UK-based companies world broadcast television rights cost £13.50 (US$22) per second, with cable rights costing an extra £14.50 (US$24) per second. Outside the UK the respective rates are $48 per second and $50 per second.



Julian Kerr — Managing Director.

The dozen library staff – two administrative, three cataloguers and seven technicians – deal with an average 25 enquirers a day, many wanting to find several items. Pam Turner says she still gets people asking for "everything you've got on the Vietnam war", and similarly unthought-out requests.

Currently Visnews footage is being added to the collection at the prodigious rate of 125 one-inch videotapes a year. Additionally there comes in the out-take footage of other material – like that belonging to three documentaries recently made by an Australian director in Nicaragua.

Visnews has also been busy making preparations for the cable and satellite television revolution. Since 1985 it has had detailed plans for a 24-hour all-news channel on the drawing board. Called the World News Network (WNN) it uses a rolling format with no presenters which allows a multi-lingual soundtrack. Several backers have been interested, but no firm deal arrived at.

On the sports programming front Visnews is also very active, recently having appointed Phil Lines as its new sports manager. He aims to improve the existing weekly sports packages that are mainly physically distributed on video cassettes using airlines. Australia already receives its sports packages via satellite and several more satellite sports news feeds are envisaged before 1987 is finished.

There is also talk of a combined sports and news channel as a more viable alternative to an all-news effort. With many new satellite channels in the formative stage in Europe, this could prove to be more attractive to financial backers.

Looking to the immediate future, Visnews aims to launch its own video label just prior to Christmas. Titles on the history of the fighting tank, space travel, automobiles and airplanes are in the pipeline. Group sales and marketing manager Sadler is talking of shifting 100,000s of units in all territories. There is a parallel push to utilise Visnews' archive material in broadcast television programmes like *50 Years On.*

In 30 years Visnews has established itself in several fields outside its original news agency activity. With Reuters in the driving seat many more are likely to be added to the existing list. Visnews intends to survive another 30 years. ■

Czar Nicholas II inspecting the troops. Taken from one of the oldest pieces of news footage for Visnews' package "The Russian Revolution".

BBC blockbuster hopes for a sales fortune

The BBC has launched its most expensive production to date Cheryl Markosky reports.

THE BBC has launched a major seven-part drama serial, *Fortunes Of War,* which it hopes will be as successful as *The Forsyte Saga.*

The series, adapted by Alan Plater, is based on the best-selling Olivia Manning novels, *The Balkan Trilogy* and *The Levant Trilogy*. The books are set against the background of the Second World War and follow the plight of young academic Guy Pringle and his English wife in places as far-flung as Bucharest, Athens and Cairo.

Fortunes of War is a co-production between the BBC and WGBH in Boston. No pre-sales are confirmed as yet, but at the time of going to press, buyers from Europe and Australiasia were viewing the serial and much interest had been expressed. The BBC intends to offer *Fortunes of War* as one of its highlights at MIP-COM and Showcase next February.

Concern

The only problem to date has been concern from German buyers. A BBC spokesperson says, "As it is a serial about the Second World War, the Germans are a bit worried about how they are portrayed. They want to see the production first before offering comment on it."

The series is produced by *Tender is the Night* producer Betty Willingale and directed by James Cellan Jones, who has been responsibile for international successes like *The Forsyte Saga, Jenny Lady Randolph Churchill, Roads to Freedom, The Adams Chronicles* and *Oxbridge Blues.*

The large cast includes Kenneth Branagh who recently won two awards for his performance in *Another Country* in London's West End; Emma Thompson who has risen to cult fame following the BBC television production of *Tutti Frutti*, the distinguished British character actor Ronald Pickup; *A Room With A View's* Rupert Graves; Alan Bennett, James Villiers and Ciaran Madden.

With a budget of over £6.5 million, *Fortunes of War* is the most expensive production the BBC has ever made.

Director Cellan Jones says, "We have spent more on *Fortunes of War* than anyone has ever spent at the BBC. What you can rely on at the BBC is that if money goes into a series, it goes onto the screen and not behind it."

Kenneth Branagh and Emma Thompson play Guy and Harriet Pringle in The Fortunes of War.

Fortunes of War certainly reflects this financial commitment. With filming taking place in Yugoslavia, Greece and Egypt, a tightly-woven screenplay by Plater and evocative East European music by Richard Holmes, the serial is tastefully lavish.

One difficulty Cellan Jones and Plater get over with ease is turning six books into seven fifty-five minute episodes.

"Instead of saying this production should be in six parts," says Cellan Jones, "we decided to create a new animal entirely. Seven episodes seem just right, with a visual climax at the beginning and end of each."

Pleasure

At a time when cutbacks are prominent in the broadcasting industry, British critics are expressing their pleasure at a blockbuster like *Fortunes of War.* At the same time, they are taking on board the fact that substantial productions like this are not undertaken these days without substantial co-finance monies.

The financial gamble is likely to pay off, with sales expected to top those of the Corporation's biggest and most appreciated drama serials. ■

A taste for drama

One small ITV company, tucked away in the east of England, is nevertheless developing a worldwide reputation for its drama production. Alison Homewood reports.

SHROUD for a Nightingale may not be spoken about in the same hushed tones as Granada's *Jewel in the Crown*, nor *Tales of the Unexpected* endowed with the legendary status of Thames' *Man About the House*, yet both have followed successful similar paths into the US for producer Anglia Television.

Anglia is not one of the Big Five ITV companies which produce the substantial part of the ITV national line-up of programmes, yet it has achieved a track-record in drama which must be the envy of many bigger companies. It produces an annual 12 hours at the moment, under the supervision of John Rosenburg, Head of Drama, and up till now, all have been 100 percent financed by Anglia. However, plans are moving ahead to embark on the company's first co-productions, although nothing has yet been confirmed.

Not only do all 12 hours get onto the network without any trouble, the programmes get good ratings, and, through sales arm ITEL, they sell very well internationally. Anglia manages to strike that elusive blend of quality production and a damn good storyline, although Rosenburg maintains he is not aware of any particular formula except that they try to vary their output, and aim not to be self-indulgent.

The company has cornered the market on the P.D. James crime thriller series, for example, all starring the redoubtable Roy Marsden as Superintendent Adam Dalgliesh. *Shroud for a Nightingale, The Black Tower* and *Cover Her Face* have all sold to PBS in the US. In the New Year, *A Taste for Death* will go into production, with Roy Marsden having decided to commit himself to a fourth series as Dalgleish. Although *A Taste for Death* is mainly set in London's colourful Portobello Road district, Rosenburg says that they will be able to open the 6×1 hour series in East Anglia, the company's franchise area.

Anglia also made two highly contemporary drama series. *Inside Story*, which centred around the takeover of a national British newspaper, and the power struggle of Fleet Street's first woman editor; *A Killing on the Exchange* dealt with the wheeling and dealing in the world of high finance.

Following in this tradition is *Menace Unseen*, a 3×1 hour series made on film, "with a James Bond-type climax," according to Rosenburg. The story concerns the threat posed by raped computer data banks, and the danger to people's privacy. Written by Alan Seymour, Rosenburg says the script is witty and biting and on a subject which interests people worldwide. It is due to start shooting next month.

(Above top) 'Cause Célèbre, starring Helen Mirren and David Morrissey. The ubiquitous Roy Marsden stars in many of Anglia's dramas including 'Cover Her Face' (above) and 'Inside Story' (right).

Rosenburg says that it has almost become department policy to do a 2-hour special single play. This year, it was the well-received Rattigan work *Cause Célèbre*, starring Helen Mirren, and he said that while he has in mind what next year's project will be, he's keeping it under wraps for the time being.

Meanwhile, the long-running series *Tales of the Unexpected*, which has sold into US syndication (see *TV World* February 1987) is still rating high in the UK – an August episode was placed number six in the month, after the regular top-placed soaps. A new series of ten episodes is just being completed.

Like several other ITV companies, Anglia has plans to begin a film production arm – among other things, this gets around the complicated UK union rules. David Puttnam, who is on the Anglia board, was expected to play a major part until he was wooed away to Los Angeles to transform Columbia's theatrical reputation; now that episode in his life is over, but it is too early to tell what part, if any, he will play in the setting up of Anglia Films. Graeme McDonald, presently Controller of BBC2, will join as head of production in the spring. Once that operation is placed, the television – and film – world can probably expect a similar type of product to emerge for the likes of Channel 4's *Film on Four* slot – commercial quality. ■

Is this the future face of TV in Europe?

Public service broadcasters should stop complaining and start adapting, advises the first major report on the future of European TV.

WHEN Anthony d'Abreu at the Logica Consultancy began researching material for a major study on *Television Broadcasting in Europe: Towards the 1990s,* he looked for a previous report on terrestrial broadcasting in Europe to use as a sounding board. His search was in vain.

"No-one had ever attempted anything of the kind before, it seemed. We had to start from scratch."

The result is a 500-page tome, which while not definitive, is a comprehensive, fascinating and brave account of the history, present and near future of the industry: brave because unlike most reports of this nature, it doesn't just sit on the fence, observing. It draws conclusions, makes predictions and generally takes more risks than perhaps would have been expected. This, however, makes it more useful and readable than a more nebular study. Of course, there's more than a chance that these projections may prove wrong, but at least it provokes thoughts and discussion. And although several of the conclusions it draws may seem obvious to people working in the industry, there is a reassuring wealth of statistics and data backing up the forecasts.

Aimed at terrestrial TV

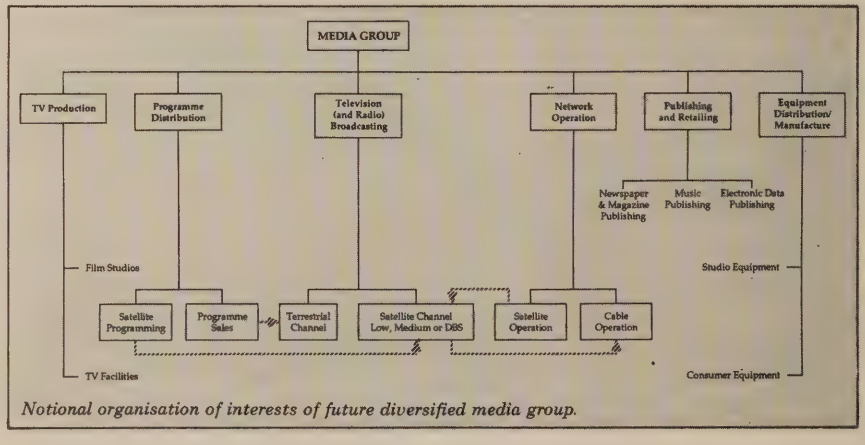
Logica has aimed its survey most specifically at the current terrestrial operators in Europe, for whom the future is perhaps most unclear.

"We produced the report because European television is at the crossroads," explained d'Abreu. "Deregulation is meeting with the new technology, and leading to a great deal of confusion about the future distribution and financing of television. A thorough analysis was needed."

The tenor of its findings are perhaps best summed up in a dramatic piece of advice in the preface. This says that the time has come when public service broadcasters should stop wasting time clinging on to an old system, however desirable they may think it is, and start instead to decide which of the future options they prefer to work with, before one less to their liking is imposed upon them. "The structural upheaval currently underway cannot be checked."

The report contains an analysis of developments in the structure of the industry, cable TV distribution; satellite programme provision; the development of commercial TV; satellite TV broadcasting, transmission and reception; production and post production technology and the relationship between broadcaster and viewer.

It gives detailed information on 28 national TV broadcasting organisations in 17 European countries; the ownership, programming and subscribers of cable TV networks, 19 European satellite channels and eight planned services, the existing and expected TV interest of 33 media groups and MAC, HDTV and new studio standards.



Notional organisation of interests of future diversified media group.

It is at its best in the history and near future areas; it is in the present where perhaps it falls down slightly, solely because of the rapid-changing face of the industry. Already, some facts that were valid at the time of compilation are now out of date.

It is also weakened slightly by the need to draw some constraining lines of coverage – for instance, possible Australian financial interest in European projects is rather more scantily covered, and in Italy, one of the most interesting TV countries with its deregulated system, research has been more or less limited to RAI and the Berlusconi operation.

Perhaps its biggest shortfall, however is on the sponsorship front. Both in the present summaries of the financing of public service TV organisations and funding of programmes, and the future possibilities for growth it gives no more than a cursory rod. Whereas the actuality is that a great number of programmes, particularly in France, would not exist without sponsorship and product placement money. It may not be wholly approved of, but it exists, and Logica makes the mistake perhaps of sticking to closely to what ought to be, rather than finding out the actual state of affairs.

Picture of future

For all that, what the report does say draws an intriguing picture of things to come. Control of broadcasting will move from the hands of government and public service stations into the hands of the Media Groups such as Murdoch's News International Inc, Groupe Bruxelles Lambert, and the rapidly-growing ITV companies such as Thames and Granada.

The perpetual question of "will there be enough advertising to support the new commercial services" is met with the response that the growth of these vertically-integrated groups, who will have it within their power to assure an attractive enough programming line-up, should bring in the necessary level of advertising revenue.

It dismisses with perhaps too little thought, the likelihood of barter deals taking off in a big way in Europe, but does predict that a more indirect form

continued on p64 ►

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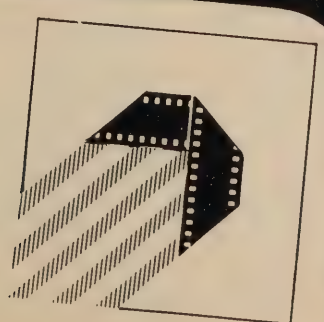

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Can the money go round?

AFTER ONLY seven months, fledgling satellite station Super Channel has had to ask for more funds from shareholders to continue operating.

Where were the shortfalls? Primarily, lack of advertising revenue has led to the channel cutting a quarter of its staff, the resignations of former joint managing director Charles Levison and head of scheduling Carol Haslam, and many policy changes.

UK independent television stations backing the venture are obviously not pleased about paying out an undisclosed sum – on top of £36 million (US$59.4 million) already committed – to save the sinking satellite service.

However, Super Channel is not the only satellite concern in trouble. Pan-European satellite-delivered channels in general are suffering. Rival Sky Channel, owned by Rupert Murdoch, is purported to have lost £30 million and might even be sold if a suitable partner or new owner can be found. Europa TV has disappeared from the broadcasting scene altogether and the only glimmer of optimism has come from the recent launch of the US's MTV in Europe.

The future of pan-European marketing is being questioned, following Super Channel's shaky start, the demise of Europa TV and with Sky Channel still struggling to keep going. Is there enough advertising revenue for everyone to survive? Cheryl Markosky reports.

Does a business base exist in Europe that can be expanded over the next few years? And for how long will running costs outstrip incoming advertising revenues?

David Wood, director of International Media at advertising agency Ogilvy and Mather, says: "I think it is in satellite stations' business interests to expand their distribution bases as soon as possible."

He adds that Sky Channel is seen in 9.7 million homes, according to Pan-European Television Audience Research (PETAR) carried out in March this year – a respectable figure, that has doubled since 1985.

Even slow-starter Super Channel was watched by over 1 million people a day after six weeks on-air. On average, Super Channel's viewers watch the channel 100 minutes a week.

Glen Davis, Super Channel's head of publicity, argues that compared with the US market, European channels are doing well.

"In the States," he says, "channels are successful with one percent ratings. We have hit two percent ratings, but no one applauds that."

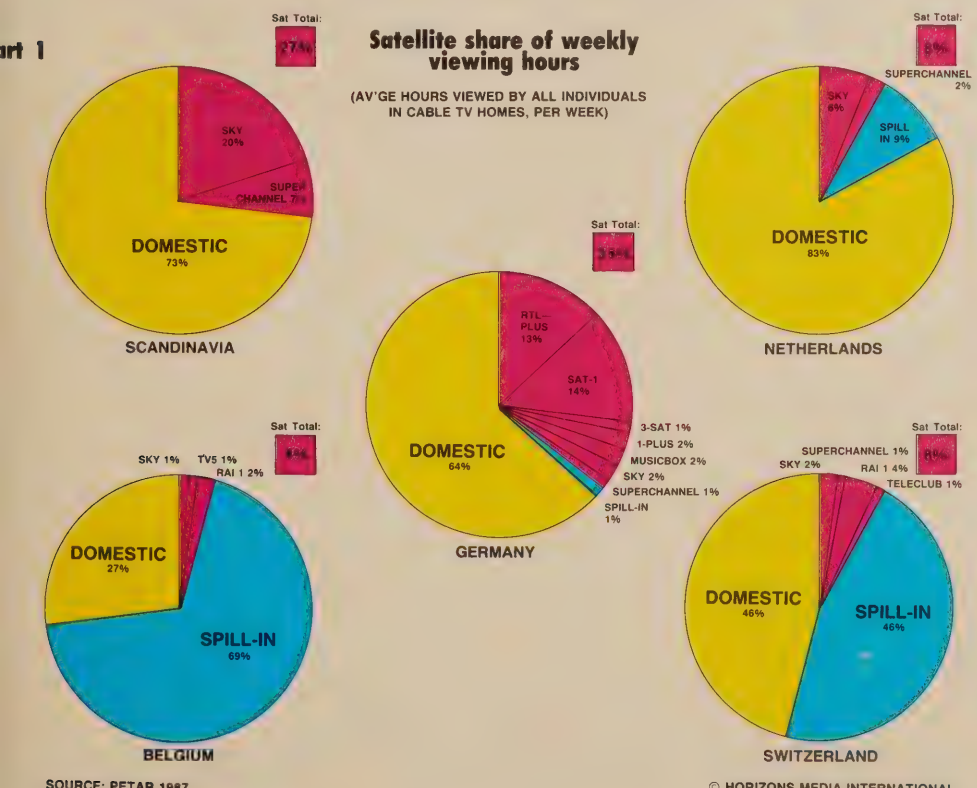
Davis believes the major problem is one of re-education. He says it takes a channel a long time to build viewer loyalty and in a developing media, it take longer to convince viewers – and advertisers – that the new channel is viable.

But Wood's theory is correct. No one will take Europe's satellite services seriously until they are seen in more homes in more countries. He predicts that the new broad-band systems will help expand the universe form approximately 9 million homes to 16 million in three years.

"The real break-through," Wood says, "will come when low-power systems are launched next year into high-power. Also, when small dishes are available to consumers for around £300 or £400 each, or on a rental basis, the ability to receive will grow." At his most optimistic, Wood doesn't see the business base expanding at a decent rate until at least 1992.

And five years is a long time when advertising revenue isn't pouring in at the rate expected. Persuading advertisers, who are reticent and conservative at the best of times, to invest in a new media that is teetering on the brink is not easy.

Brian Jacobs, media director of agency Leo Burnett, is adventurous and believes advertisers and agencies should give satellite firm backing. "We are on the ground floor of change and learning at low capital cost. It helps to find out about new opportunities you don't always have at home." ▶



Can the money go round?

► continued from p59

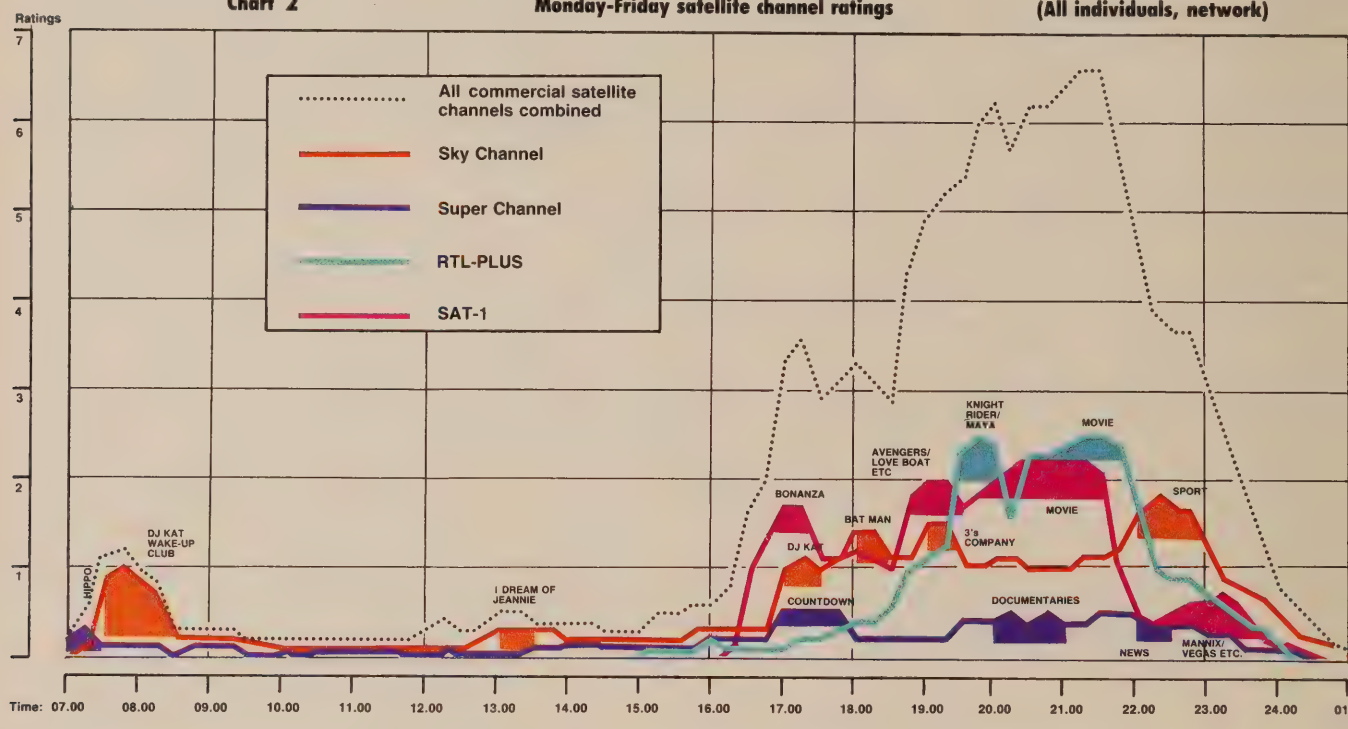
If Jacobs is doing his bit to strive for change, not all his colleagues are following his example. He says one reason is the structures surrounding pan-European advertising.

"It is easy to say pan-European advertising is a good item," Jacobs explains, "but in practice it is a hell of a lot harder than that. Structures already exist where you have local agencies in each country, local advertising managers in each country and different brand names for one product. It is very difficult cutting through those organisational set-ups."

When the naming of products and packaging aren't consistent across Europe and budgets are often not centrally organised, large compaigns for all of Europe aren't plentiful. This is

continued on p62 ►

Chart 2 **Monday-Friday satellite channel ratings** **(All individuals, network)**



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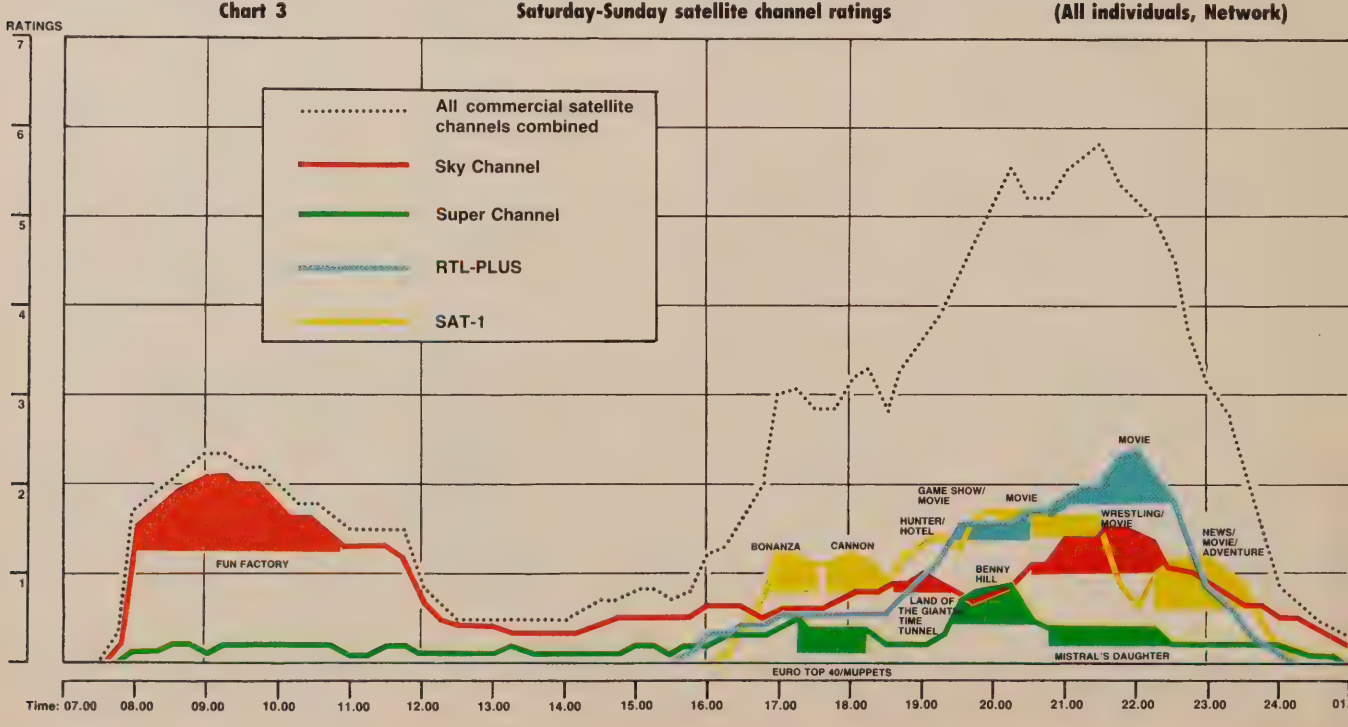
SOURCE: PETAR 1987

Chart 3 **Saturday-Sunday satellite channel ratings** **(All individuals, Network)**



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Can the money go round?

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not to say local advertising isn't valuable to satellite stations.

Mike Whittington, Sky Channel's general manager, says local advertising especially in Scandinavia and Holland is of great value to Sky.

He says: "What we've got to do is get more of the housewives' market in Europe. More money would be spent on Sky if we could attract them and if we could get more food advertisers. Food is very local though, and with the exception of Gervais yoghurt in Germany and some local drinks companies in Europe, it is hard to crack this area."

Whittington says Sky is determined to convince local advertisers they can get effective coverage with Sky, even if there is some wastage in areas outside their territories.

Sponsorship is a good development area. Whittington says Sky has often won campaigns via the sponsorship route: *The Ford Ski Report, Opel Dutch Football,* and Coca-Cola and the *Euro Pop Chart Show.* Super Channel's blockbuster quiz show *Going For Gold* will be backed by Phillip's and the European Weather sponsored by Goodyear.

Television channels which can be received in European countries

(mid-year 1987)

Country	Domestic channels	Foreign terrestrial channels*	Satellite channels		Total number of channels received
Austria	FS1 FS2	3 x German 1 x Swiss	Sky 3-Sat Sat-1	RTL-plus Super Channel (Worldnet)**	12(13)**
Belgium	BRT1 RTBF1 BRT2 RTBF2	RTL 3(5)** x French 3 x German 3 x Dutch 2 x British	TV5 Sky RAI 1 RTL-plus	Worldnet Film Net/ATN Super Channel	23(25)**
Denmark	DR TV2	3 x German 2 x Swedish	Sky TV5 Kanal 2	Super Channel (Worldnet)**	12(12)**
Finland	YLE/MTV 1 YLE/MTV 2 Kolmoskanava/TV3	2 x Swedish 1 x Norwegian	Sky New World TV5 (Screen Sport)**	Super Channel Videokanava Worldnet (Film Net/ATN)**	12(14)**
France	TF1 A2 FR3 Canal Plus La 5 M6	TMC RTL	RTL-plus TV5 Sky Anglovision (Worldnet)**	Super Channel Canal J (CNN)**	14(16)**
Germany	ARD ZDF Regional N/W	2 x Belgium 1 x Swiss 2 x Dutch 2 x Austrian RTL	RTL-plus TV5 Sky SAT-1 3 SAT KMP Music Box	Super Channel 1-Plus Eureka Worldnet (Teleclub)**	20(21)**
Italy	RAI 1 RAI 2 RAI 3 Italia 1 Rete 4 Canale 5	TMC 3 x French 1 x Swiss	–		11
Netherlands	NL1 NL2	3 x German 2 x Belgian 3 x British	Sky New World TV5	Worldnet Film Net/ATN The Arts Channel Super Channel	17
Norway	NRK	2 x Swedish	Sky TV5 Worldnet (Film Net/ATN)**	Janco-Vision New World Channel Super Channel	9(10)**
Portugal	RTP 1 RTP 2	2 x Spanish	Sky		5
Spain	TVE 1 TVE 2 Basque/Catalan/Galician Regional services	–	Sky (Super Channel)**		6(7)**
Sweden	STV 1 STV 2	1 x Norwegian 1 x Danish 2 x Finnish	Sky New World TV5 CNN Worldnet Super Channel	(The Arts Channel)** (Lifestyle)** (The Children's Channel)** (Film Net/ATN)** (Screensport)**	12(17)**
Switzerland	SRG/RTSR SRG/DRS SRG/RTSI	3 x French 1 x German 4 x Italian	Sky TV5 RAI 1 Teleclub	Super Channel 3-SAT (Worldnet)**	17(18)**
UK	BBC 1 BBC 2 ITV 1 CH x	–	Sky TV5 Lifestyle Worldnet Premiere	The Arts Channel Super Channel The Children's Channel Screensport (Bravo!)**	13(14)**

*Note: These stations do not necessarily have national coverage. Most of them cover a "border" area of varying size.
**These channels are available, but national home penetration is less than 10,000 as of June 1987.
Source: Horizons Media International.*

Some of Sky's sponsors

Spanish Tourist Board – US Masters Golf (1986)
Cannon – Golf on SKY
Yuko Electronics – Firato – TV Special from Amsterdam (1986)
Swatch – Escape opening – TV Special from Amsterdam (1986)
Martini Sportline – Interntional Motor Sports
American Express – NFL American Football and Super Bowl (1986/7)
Mitsubishi Motors – Winter World 1986
Mitsubishi Motors – Paris to Dakar Rally (1986)
Coca-Cola – Coca-Cola Eurochart Top 50 Show (1986/7)
Volvo – Davis Cup Tennis (1986)
Gillette – The World Cup (1986)
Ricoh – The World Cup (1986)
Nescafe – Nescafe UK Top 40 Show (1986/7)
Swatch – Fashion Television (1987)
Ford – Ford Ski Report (1987)
TDK Opel Meita – Dutch Football (1987)
Shell – International Motor Sports (1987)
Mobil – Motor Sports News (1987)
Gillette – Italian Football (1987)
Smash – Sky's Time Check (1987)
Smash – Sky Trax – Great Video Race (1987)
Audi – Audi Tennis in Association with Minolta and Unisys (1987) (from the Netherlands)
Olympus – Le Mans Racing (1987)
Bondstec – Isle of Man TT Racing (1987)
Uniroyal – Weather Report (1987)
Bondstec – Here Comes The Weekend (1987)

Agency Young and Rubican's Media Director Don Sperring doesn't think sponsorship will ultimately solve the big money problems. "Questions need to be asked, like 'Where will the bulk of the money come from, and what future does this mean for satellite?' Sales are not as straight-forward as they were twelve months ago, so it is not a good time to be investing in this area."

London media directors believe opportunities exist for programme and barter syndiction, and even pay-TV could be an option, but the root cause is thought to be with the advertisers themselves – and not the options thrown up by the satellite channels.

Ogilvy and Mather's Wood say it is difficult to persuade potential advertisers to divert significant levels of money towards pan-European channels. Agencies are also guilty, he says, for not providing clients with enough information on the new media. These services require resources which few agencies are willing to provide.

And even if the agencies begin educating their clients, until a barter structure is in place, it is all theoretical. Henson TV did a barter deal for *The Muppets* with Super Channel last year, but in the main, the US notion of giving programmes away, seemingly for free, is too alien for most European distribution companies. It will probably take the US operators who are experienced in the

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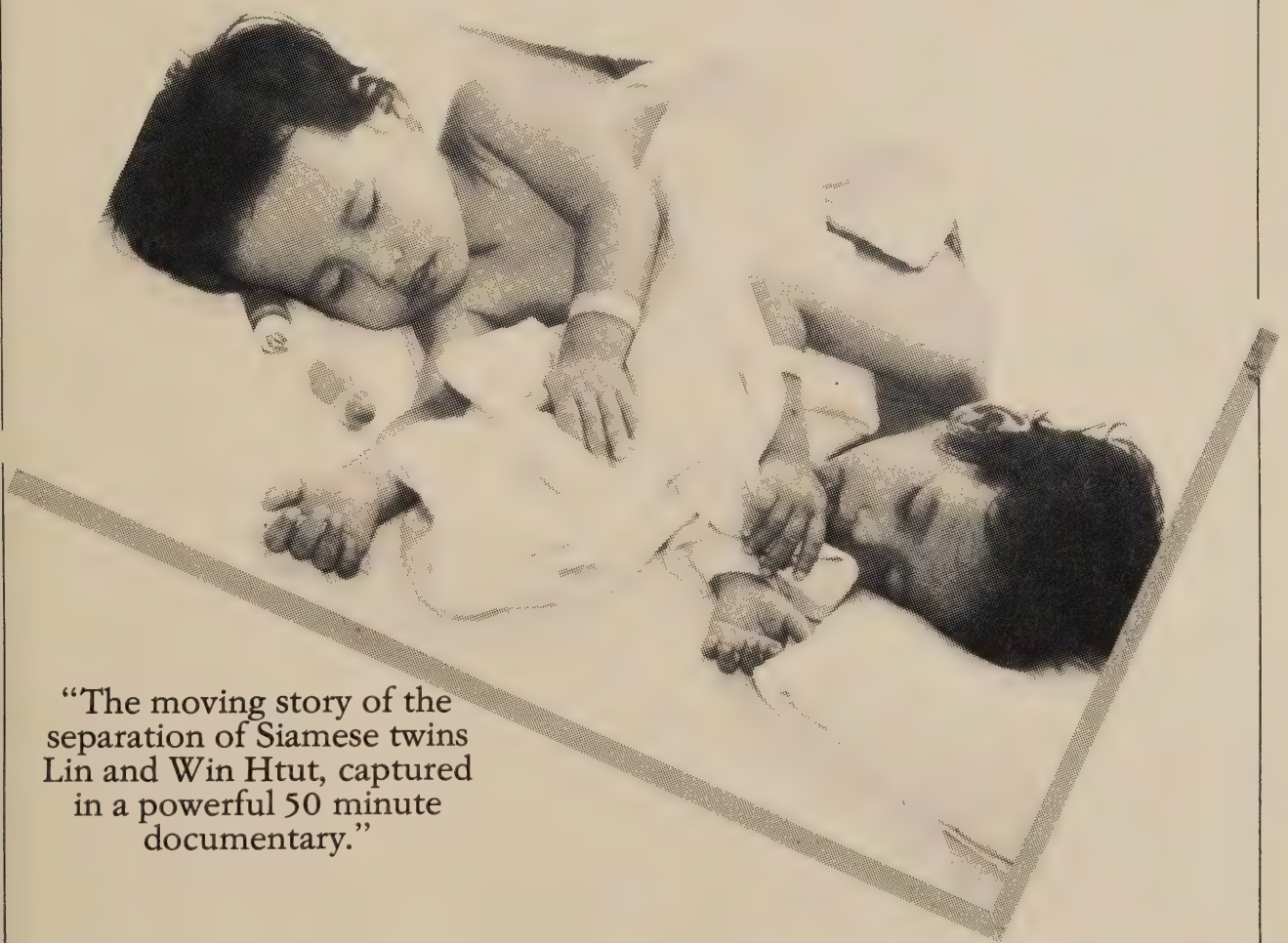
Ismé Bennie
INTERNATIONAL

PRESENTS

WORLDS APART



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Future face of TV?

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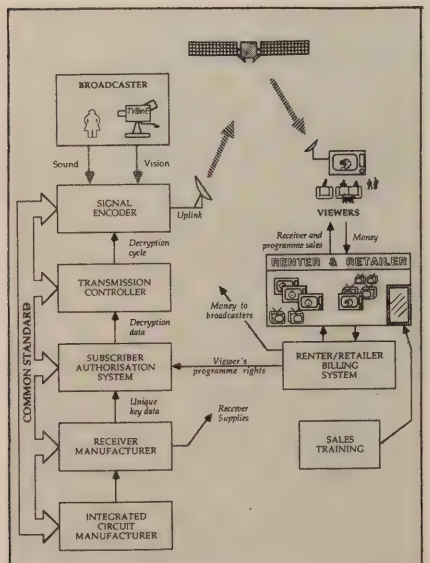
of syndication will become prevalent, with multi-territory rights being sold to owners of several TV stations and satellite channels – a trend which is already taking place.

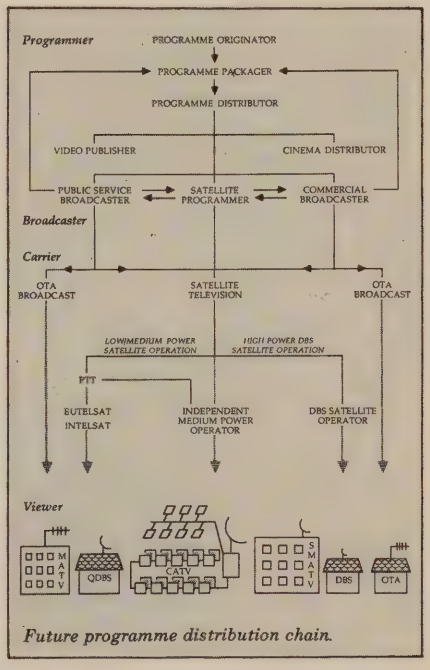
The report puts its weight firmly behind the success of the SES-Astra satellite project, and is less optimistic, at least in the short-term, for DBS projects such as the UK's BSB, and TDF-1, although the outlook for the German TV-Sat is more hopeful as German viewers are already getting used to the programming that it will carry – Sat Eins and RTL-Plus.

The reasoning behind this is that whereas Astra will be picked up by SMATV networks and cable head ends, the DBS projects are more reliant on the public going out and buying a receiver dish. The report judges tht the weak link here will be the high-street renter/retailer, hence the prediction that BSB will in fact only have half the number of subscribers to its service that the company forecasts. The report estimates a figure of 1.1 million viewers via cable and 600,000 dish owners by 1995. After that date however – if the backers have hung in that long – the DBS future should get increasingly rosy.



Relationships necessary for satellite pay-TV market growth.

The fact that the immediate outlook for DBS looks rather bleak in the eyes of the report does not alter the fact that it also sees pay-TV via the DBS satellites as the way forward for the public service broadcasters. The scenario will basically be that entertainment-based programming will be widely available – unscrambled and free – to viewers across Europe via the commercial TV operators and the Astra services, while more up-market programming, first-run series and films will be available to paying subscribers via DBS. The report recommends that the way to operate this is to allow a six-month pay-TV window for brand-new series and films, similar to the way in which the US cable services HBO and Showtime operate. After that six-month period, the show could then be aired on the traditional terrestrial networks. One thing is certain – the phenonemon of sequential distribution is set to become increasingly crucial – and complex.



Future programme distribution chain.

One of the most useful aspects to the report is the number of forecasts it gives on a yearly basis up till 1995: "beyond that you might as well toss a coin to see what'll happen," said d'Abreu. For example, according to Logica's research, the total number of European TV homes will rise from 119 million currently to 123 million by the end of 1994, of which there will be 20.8 million cable homes, 7.6 million SMATV homes and 2.90 million DBS homes. Many of these forecasts are illustrated with clear, simple graphs and flow diagrams and the whole report is written in language which should present little problem for non-native English speakers. ■

Can the money go round?

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area, and who have the volume of programmes available, to develop the area.

The future is not all gloom and despair. Wood thinks "satellite has been a catalyst for broadcasters to look at their own rules and regulations."

Super Channel's Davis says the pan-European market is developing year by year. "New high-quality services speed up development. Super Channel is taking its share of the market and shareholders are giving us the level needed to get the right programming mix and expected revenue figures."

Leo Burnett's Brian Jacobs: adventurous.

Super Channel took £500,000 (US$594,000) revenue in a week for the first time and believe their higher-quality product has to be sold in a "slightly more sophisticated way."

Sky's Whittington does not waver when asked whether pan-European advertising will work or not.

"It will work." he says. "It is irresistable, because Western Europe is one of the most depressed markets left in the Western World. Satellite will be successful from the viewers' point of view, as well as the advertisers'."

Satellite TV has recently been described by one of London's top media men "as more of a jacuzzi than an Olympic pool when compared with national broadcast channels." But surely such narrow targetting – already present in the magazine sector – will be the way of the future, with competition growing in the broadcasting world.

If European satellite channels can survive the late '80s by expanding distribution bases and attracting key advertisers, the services might become truly European. Programmes will need to reflect European tastes. And so will the advertisements surrounding them.

One thing is for certain. Satellite is here to stay – in one form or another. Most of the fledgling channels are relying on advertisers as much as viewers to determine the form. ■

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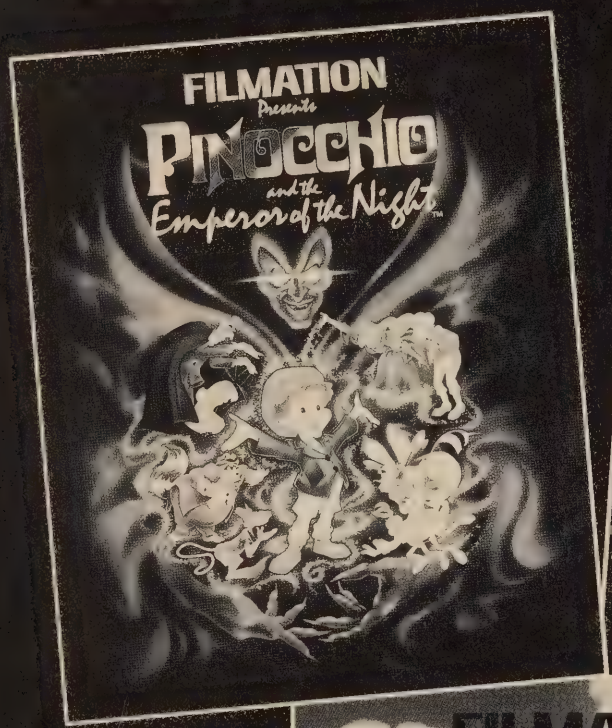

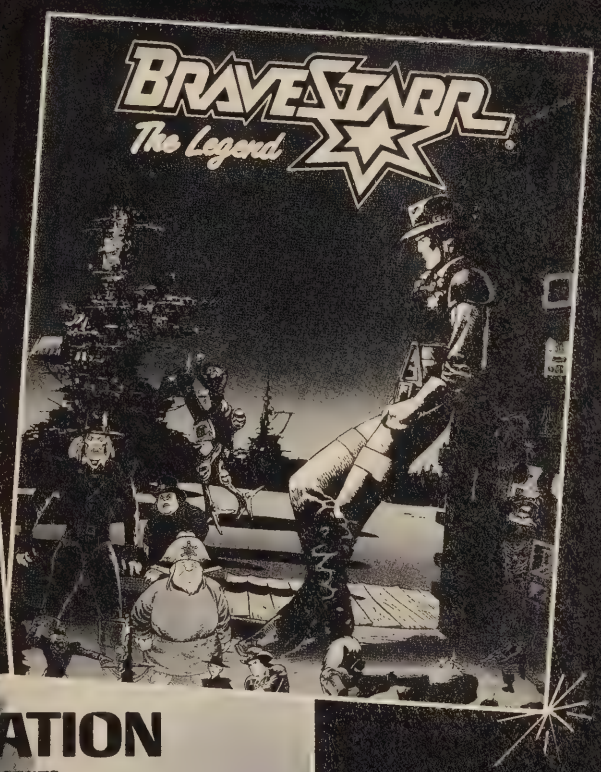

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Soap gets in your eyes

Daytime drama has been one of the most singular characteristics of US television. Ross Welford looks at the story behind the genre, and reports on how the rest of the world is now getting turned on by a daily dose of soap – and the number of episodes available.

'Santa Barbara': It established a number of firsts.

"ME? WATCH soap-operas? You've got to be kidding." The reaction was once a common one, with serial dramas regarded as somewhat second-class viewing.

But when a character in the NBC-New World soap *Santa Barbara* fell seriously ill, and the *character* (not the actress) received a get-well note from US President Reagan, it seemed to confirm what had been known all along: that more people tune in to the daily sagas than you would think.

In fact, more than 6.5 million people tune in to America's most popular daily soap, *The Young And The Restless* on the CBS network, the story of the Abbot, Newman and Williams families, the Jabot cosmetics company and the events in the fictional Midwestern setting of Genoa City. Further, it is reckoned that 50 million Americans – that is one in five – watch a soap at least once a week. In 1985 advertisers spent US$1.7 billion promoting their products to an audience comprised largely of their prime targets: women between the ages of 18-49. In return, the networks pulled in US$700 million in pre-tax profits. (When *General Hospital* was at its zenith, in the early 1980s, it provided one quarter of ABC Television's annual profit.)

Yet despite the soaps' continued profitability, the audiences are drifting away. Twenty years ago, *As The World Turns* ruled the daytime roost and regularly had a share twice as high as *The Young And The Restless* has today.* As more women go out to work, there are fewer women to stay home to watch the soaps. Those that do stay home now have a much greater choice of what to watch than did their sisters of the 60s: more independent stations, cable television and the VCR have

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Soap gets in your eyes

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eroded the daytime audience as well as eroding the prime-time audience.

But though the domestic audience is shrinking, that does not mean the soap bubble has burst, for more and more, the American companies that make the shows are finding a receptive market overseas for a product that was once considered far too domestic to export. In Italy *The Young And The Restless* is known as *Febbre d'Amore* and it has just been switched from a five-day a week airing at 1430 on Italia Uno to a once-a-week primetime airing at 2030 on another Berlusconi channel, Rete 4. The UK has made its first experiment in this area with *Santa Barbara* on the ITV network at 10.00 each weekday morning. This followed a short-window deal with the cable service Home Video Channel.

It was back in 1944 on the now-defunct DuMont TV station in New York, the Lever Brothers, the detergent giant, sponsored two three-week long television adaptations of the popular radio serials *Big Sister* and *Aunt Jenny's True-Life Stories,* nicknamed soap-operas because of the dominance of detergent manufacturers' sponsorship.

In 1946 came the first network soap, *Faraway Hill,* again on DuMont. The story of Karen St John, a rich New York widow who returns home and falls in love with a simple farm-hand, had many of the elements of today's daily dramas: family jealousies, a love-triangle and end-of-episode cliff hangers. The DuMont network was not much: New York and Washington DC only. The show ran for 12 weeks on Wednesday evenings, enjoying a privilege unheard of today; it was the *only* show being aired in its timeslot. It went out live, had a cast of 16 and cost US$300 a week to make.

In 1949, NBC tried for a piece of the action by taking a radio serial to TV: *These Are My Children* was a flop and was soon abandoned. One year later, CBS entered the fray with *The First 100 Years,* followed with *The Search For Tomorrow, Love Of Life* and *As The World Turns.* With the addition to CBS's lineup in 1952 of *The Guiding Light,* which had been running as a radio programme since 1937, the network established a dominance of the soap field which continued virtually unchallenged until the mid-1960s.

**A share is the percentage of TV homes watching - in 1987 there are far more televisions in use than in 1967, although ratings can be safely compared.*

Daytime Soaps

August 10-23

		Network	Rating (%)
1.	***The Young And The Restless*** 5prod. Bell Phillip Television and Corday Productions Inc. in assoc. with Columbia/Embassy TB.	CBS	7.6
2.	***All My Children*** prod. ABC TV	ABC	7,3
3.	**One Life To Live** prod. ABC TV	ABC	7.0
4.	***General Hospital*** prod. ABC TV	ABC	6.9
5.	***Days Of Our Lives*** prod. Corday Productions in assoc. with Columbia/Embassy TV	NBC	6.8
6.	***As The World Turns*** prod. Proctor & Gamble Productions	CBS	6.5
7.	***The Bold And The Beautiful*** Bell-Phillip Productions	CBS	5.5
8.	***Guiding Light*** prod. Proctor & Gamble Productions	CBS	5.2
9.	***Another World*** Proctor & Gamble Productions	NBC	4.8
10.	***Santa Barbara*** prod. New World Television	NBC	4.7
11.	***Loving*** prod. ABC TV	ABC	4.3
12.	***Ryan's Hope*** prod. ABC-TV	ABC	2.8

Ratings source: A.C. Nielsen

TV Share Record

	1965-66		
1.	As The World Turns	CBS	13.9
2.	The Guiding Light	CBS	11.2
3.	The Search For Tomorrow	CBS	11.0
4.	The Secret Storm	CBS	10.9
5.	Edge Of Night	CBS	9.9
	1970-71		
1.	As The World Turns	CBS	12.4
2.	Edge Of Night	CBS	10.1
3.	The Guiding Light	CBS	9.7
4.	Another World	NBC	9.5
5.	Days Of Our Lives	NBC	9.5
6.	General Hospital	ABC	9.5
	1975-76		
1.	As The World Turns	CBS	9.4
2.	Another World	NBC	8.9
3.	The Young And The Restless	CBS	8.6
4.	The Search For Tomorrow	CBS	8.3
5.	Days Of Our Lives	NBC	8.3
	1980-81		
1.	General Hospital	ABC	11.4
2.	All My Children	ABC	9.1
3.	One Life To Live	ABC	9.1
4.	Guiding Light	CBS	8.2
5.	As The World Turns	CBS	7.9

Source: A.C. Nielsen

Most of CBS's programmes were supplied by Proctor & Gamble, the only viable competitor to Lever Brothers in the detergent market. It is a relationship that continues to this day, with *Another World, As The World Turns* and *Guiding Light* all coming from the Cincinatti-based Proctor and Gamble Productions. (*Another World* is now shown on NBC).

Earlier this year, *Guiding Light* (which dropped its title "the" ten years ago in a modernisation effort) celebrated 50 years on the air, the longest-running broadcast (radio and television combined) in the world. The raunchy themes that the programme deals with now, though, are a far cry from the early stories which dealt with the Reverend Ruthledge and his family. The "guiding light" of the title was the reverend's reading light in his study which gave comfort to his parishioners. But even back in 1939, the reverend's daughter Rose got pregnant out of wedlock, and the show has a reputation for dealing realistically with contemporary problems. The programme was the first CBS daytime show to experiment with colour.

By the mid-60s, NBC and ABC were fighting back, though slowly. *Day Of Our Lives* premiered on NBC in 1965. *General Hospital* first appeared in 1963.

The networks had begun the soap battle, and the race was on to come up with new ideas and new shows and new stars. Agnes Nixon, who had developed a daring storyline about cancer for *The Guiding Light* developed *One Life To Live* and *All My Children* for ABC which started them in 1968 and 1970 respectively. They introduced new themes into soap opera; ethnic characters, plausible male leads and humour.

CBS's monopoly finally cracked when *General Hospital* took the top slot in the ratings from *As The World Turns.* The show, which is set in the fictional town of Port Charles, continued to build on its success, and gradually widened its theme away from the hospital of its title. By 1980, it was consistently number one in the ratings, a position it has held virtually unchallenged until recently. The wedding in 1981 of Luke Spenser and his fiancée Laura had the highest audience of any soap opera in history, and the story of Luke and Laura was talked about by Americans everywhere - and still is.

Yet the audience for soap-operas was changing. Following the example set by *One Life To Live* and *All My Children,* producers began to realise

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Take home the winners.

The Tracey Ullman Show (year 1, ½ hour comedy/variety series). Critics and audiences are raving about Tracey's upbeat, offbeat brand of humor. **The New Adventures of Beans Baxter** (year 1, ½ hour action series). How can one high school student have so many crazy adventures? He's a secret agent! **Leg Work** (year 1, 1 hour action series). A young private detective uses her brains and beauty on the streets of New York. **Hooperman** (year 1, ½ hour drama series). John Ritter stars as an unorthodox police inspector often at odds with his superior officer. From the creators of L.A. Law. **Dynasty** (year 8, 1 hour drama series). The opulence, the treachery, the deceit. It's all here in this proven worldwide success. **L.A. Law** (years 1 & 2, 1 hour drama series). The personal and professional lives and loves of a group of lawyers at a prestigious Los Angeles firm. **Mr. Belvedere** (year 4, ½ hour comedy series). Contemporary family fun when a smug butler runs the house and household. **Small Wonder** (year 3, ½ hour comedy series). When your little girl is a robot, you can expect wild and funny things to happen. **9 to 5** (year 4, ½ hour comedy series). They've turned working 9 to 5 into the time of their lives.

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Soap gets in your eyes

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that their audience was not comprised solely of stay-at-home women. By the late 70s, it was reckoned that one-third of the audience for *General Hospital* was men. *Ryan's Hope* which began in 1975 had every female character employed, for example.

Today's top-rater, *The Young And The Restless* premiered in March 1973 and was immediately noticed: the characters were younger, they were sexier, they wore fewer clothes. It also made use of smarter production techniques and new locations. The other soaps were quick to follow suit. *Another World* filmed in St Croix in 1978, *One Life To Live* this year went to Argentina, and *General Hospital* leaves the hospital set so frequently that you can go weeks without the sight of a stethoscope.

Today, a soap fanatic, equipped with an afternoon and two VCRs could, in theory, watch a total of $10\frac{1}{2}$ hours daily of dramatic serials. To the casual observer, the 12 programmes appear little different from one another, apart from location differences and basic plot variations. Business empires, divorces, suicides, murders, unexpected pregnancies, secret adoptions and abductions, extra-marital affairs and extraordinary coincidences: these are the meat of American daytime drama. And if the audience has more men in it than before, there are still no advertisements for cars, beer and other male-oriented products. One randomly-selected ad-break, during *Guiding Light* carried the following ads: Zest soap, Fisher-Price children's toys, Pepto-Bismol family medicine and Tide detergent.

SOAP operas are respected and respectable. A syndicated column, condensing the week's soap plots, appears in newspapers nationwide, including the prestigious *Los Angeles Times.* A 1-million circulation magazine, *Soap Opera Digest* provides fans with potted plots, star interviews and behind-the-scenes articles. And for the real die-hards, they can subscribe to *Soap Opera NOW,* a newsletter that for US$5 for eight weeks "tells you what happens *before* it happens."

Competing with the network soaps, which run from 1100 to 1500 hours, the independent channels choose to offer a line-up of old re-runs, realising that they cannot really compete, and not wishing to waste more expensive programming.

Three years ago, an effort was made to supply the syndication market with a continuous soap opera. Before merging with Lorimar, Telepictures produced 260 episodes of *Rituals* which according to Michael J. Solomon, President of Lorimar Telepictures, was shown in about 70 percent of the syndication markets.

After less than a year, however, the serial was abandoned, and Solomon concluded candidly, "There just isn't a market for soaps in syndication. Those needs are filled by the networks."

He continued, "The networks can afford to stay with a soap, to let them run, and continue putting money into them. Independent stations either cannot afford, or are unwilling, to give that long-term commitment. It takes at least six or eight months for a soap to build, for the viewers to fall in love with the characters."

That is an optimistic estimate: it took seventeen years for *The Young And The Restless* to get to the top.

"We hoped that we could persuade the independent stations that it was worth it to stick with *Rituals,* but they want immediate ratings," said Solomon. "The plain fact is, continuous drama does not do well in syndication. Even shows like *Dallas* and *Falcon Crest.*"

Although *Rituals* did not make it domestically, it has been something of a minor hit on the international

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(Above) 'Loving' has sold to Antenne 2 and RAI (top right): 'The Young and the Restless' is number one soap stateside. (Bottom right): 'Ryan's Hope' is on air in Ireland, Italy and Australia.

Soap gets in your eyes

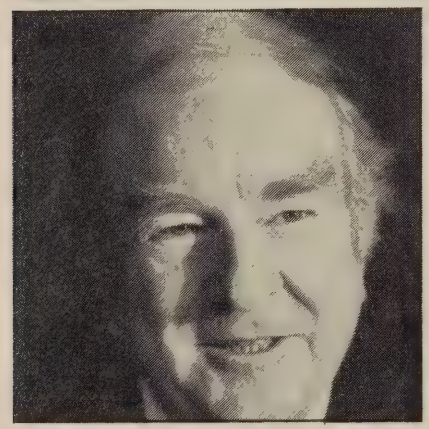
► continued from p71

market, selling "extremely well", said Solomon, to 40 countries. It is currently on the air in Italy as well as Spain and most of Latin America.

Despite the popularity of domestic soaps around the world, distributors are finding an increasingly receptive market for American product, and a deal with a foreign broadcaster for the rights to a soap can be very worthwhile pursuing, as Paul Talbot of Fremantle/Talbot explained:

"It is volume, more than anything. There are just so many episodes. It is also economical: things like dubbing can be done in large batches."

Soap opera	Approx. no. of episodes available
Days of Our Lives	*5,500*
The Young and the Restless	*3,600*
Ryan's Hope	*3,000*
Loving	*1,250*
Santa Barbara	*800*
Number of episodes available	



Talbot: "European barter is wishful thinking."

Talbot's company – best known for its catalogue of game-shows – has the international rights to two ABC soaps, *Ryan's Hope* and *Loving* which although they occupy the bottom two positions in the ratings chart, have been notching up an impressive number of deals overseas. *Loving* is shown in France on Antenne 2, and on the RAI in Italy, a country with a seemingly insatiable appetite for American soap. *Ryan's Hope* has been showing in Ireland since 1980, and is also in Australia and Italy. When ITV wanted an American soap to fill its new daytime hours, *Loving,* says Talbot was on the shortlist, but was beaten out by *Santa Barbara.* (A sample of housewives was shown the two programmes, and asked to say which they world rather watch.);

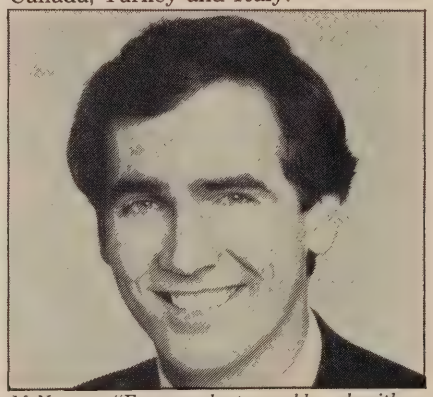
Once again, it is the sudden surge of extra airtime in Europe, with the proliferation of independent and satellite channels, that has distributors ringing up dollar signs in their eyes.

"The breakthroughs in Italy and France have been very welcome," said Talbot. "With England and Australia... well, we'll see."

At Columbia Television, which produces *Days Of Our Lives* and *The Young And The Restless, Days Of Our Lives* the mood is very upbeat regarding foreign sales, with Brian McGrath, the chief of the company's international division, describing "fantastic success" with the programmes, naming Canada, Australia, New Zealand and South East Asia as his primary markets, as well as – inevitably – Italy.

"The growth of the new channels in Europe is very important – we have so many episodes of these shows we can sell." *The Young And The Restless* for example, is nearing 2,000 hours.

But the most remarkable success story, both domestically as well as internationally, has been New World's *Santa Barbara,* which is going into its fourth season in the US, and has broadcast deals in France, the UK, Scandinavia, Spain, Australia, Canada, Turkey and Italy.



McNamara: "European barter could work with a daily show."

The drama was custom-planned for success from the start. Its creators are Jerome and Bridget Dobson, the latter the daughter of *General Hospital* creators Frank and Doris Hursley. The Dobsons had been head writers on *Guiding Light, General Hospital* and *As The World Turns* before conceiving *Santa Barbara* in which they sold a half interest to New World.

The soap went through many changes in its early days, with an almost three-quarter turnover in staff in the first year alone. And it established a number of "firsts": the first daytime drama launched in a one-hour format; the first to use a west coast setting with exotic locales (in reality, Santa Barbara is an affluent Southern Californian city, rather than the fictional mid-America settings of most other soaps); and the first to lead with an interracial romance between an Hispanic policeman and a blonde Californian beauty.

The innovation has clearly paid off. From an opening at the bottom of the ratings pile (during the Los Angeles Olympics in 1984) the drama has slowly increased its viewership, and has reached positions higher in the ratings chart opposite.

According to Jim McNamara, Vice President International for New World Television which distributes the show abroad, the show is regularly the top rating programme in French primetime.

"I suppose the bubble could burst at some point, but I don't foresee it. *Santa Barbara* delivers what every broadcaster needs, that is, a loyal returning audience."

The sensational story-lines and glitzy production values of *Santa Barbara* have helped it sell everywhere, noted McNamara: "Once a station exchanges philosophical for more commercial concerns, then they look for a programme that gives a regular desirable viewerships."

Yet he remained uncertain of the show's potential for success in Britain: "Well," he mused, "In the UK you just never know."

Barter deal potential

In an effort to clear even more markets, McNamara revealed that he was exploring barter deals in Europe, that he would develop over the next two years. "We couldn't do it before, because it really has to be worked out over a long period, but if you have a daily show it could work."

Paul Talbot, however, remained sceptical of barter's chances: "It's wishful thinking. It is such a long and tortuous process, and I think it is very hard for the Europeans to conceive of all that. The potential is very limited, I think."

Yet the market is opening up and with more hours than ever before of airtime to be filled, it is inevitable that the American who sits down to watch *Guiding Light* in its 51st year will be joined not only by the Italian watching *Sentieri* (its title in Italy) but viewers around the world who want to see if Phillip survives the assassin's bullet, and if Reva and Josh will get back together again... ■

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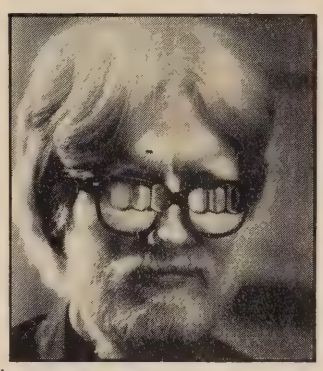

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Cable is becoming co-pro pioneer

The need to air original programming to attract viewers has led US cable channels into active service in the international co-production arena, Kirsten Beck reports.

THE US cable industry may be poised on the brink of a new era of programming riches, according to a number of industry-watchers. At the very least, they say, cable programming is coming of age. "Cable has built its way past half of the American population in a handful of years. Now the industry can put more human and financial resources into programming," says Jack Pottle, cable analyst for the Denver consulting firm, Brown, Bortz and Coddington.

Much of cable's programming is either entering the international market or being coproduced or cofinanced in the international market, and some of it is attracting positive critical notices as well.

Nearly 80 percent of the US television population now has access to cable, and approximately 50 percent of television homes are wired. Yet, those households where cable service is available actually subscribe. One reason is that non-subscribers see little benefit in subscribing, a challenge the industry is increasingly looking to programming to meet.

Many cable analysts think more distinctive programming will attract more subscribers. "This is particularly true now that cable has penetrated the urban markets where there are already many viewing choices. No longer do you have to have cable if you want TV (which is how the US cable industry began). Now the landscape is much more competitive, and the cable operators are pushing the cable programme services toward more and more original, cable-exclusive programming," says Pottle.

'Home Fires': Worldvision is distributing internationally.

Another cable industry analyst, Larry Gerbrandt, senior analyst who follows the basic cable networks for Paul Kegan Associates, says "We are on the verge of seeing some very big moves on the part of US cable programme networks, in part because they are approaching the magic 60 to 65 percent penetration of the US TV market that is needed to make the advertiser really wake up and start pouring money into the medium. Once advertising advances to a new level, much of the incremental revenue will go back into programming because that feeds ratings, and better ratings command higher ad rates," which in turn increases profits.

But the growth in original cable programming is not all in the future, it has already begun. Cable programme reviewer, Peggy Ziegler, is probably the only person in the US who has literally watched and chronicled the growth of original programming on cable. Ziegler, alone, has reviewed cable's original programming weekly for the past five years in the trade newspaper, *Multichannel News.* She admits five years ago, she "had to scramble around for programmes to review, because my mandate was original programming, no movies. But now I can barely keep up with the volume of new programmes, and it has all happened in the last year and a half."

Colin Davis, president of MCA TV International, sees the changes in cable programming from yet a different perspective. He notes that since the beginning of 1986, cable programmers "have been looking more and more at first-run programming in part because of the cost escalation for off-network series and also because they feel they cannot continue to be just a secondary market."

Pay cable networks were the groundbreakers in providing original programming (as distinct from movie exclusives). At first, original programming was simply a way for services to differentiate themselves from their competition, since everyone was providing uncut theatrical movies. But wide acceptance of home video and an established release pattern now keep theatrical films off pay cable until after they have been seen on airplanes, home video and pay-per-view television. Both HBO and Showtime admit this has devalued the worth of their theatrical films somewhat. Consequently, original and exclusive programmes have become increasingly important to each service. Pay nets are also freer to experiment with programmes, since they do not have to please all the people all of the time, just enough of the time to keep them paying the monthly tab.

Both services have been actively acquiring and cofinancing original programming domestically and internationally. Indeed, these cable television programmers may eventually be recognised as the real US pioneers in international coproduction.

Showtime's original programming includes such critically heralded programmes as the series *Brothers* and *It's Gary Shandling's Show. Brothers,* now in its fourth season, is a sitcom about a blue-collar family in which the brother is openly homosexual. *Shandling's Show* is an offbeat critical and audience hit. Both are domestic productions available in the international market, *Brothers* through Paramount and *Shandling* through Viacom, Showtime's parent company.

Home Fires, which played as a two-part drama on Showtime this past summer to positive critical reaction, presents an intimate view of the structure of today's American household and the challenging issues modern families must confront. An Edgar Scherick Production made in association with Taft Entertainment, *Home Fires* will debut in the international market this MIPCOM with Worldvision Enterprises.

Showtime research shows that made-for-television movies do as well with its audience as theatricals, according to original programming VP

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Co-pro pioneer

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Steve Hewitt. Consequently, "we are going to increase our made-for-TV movies, but we are looking for themes that can be released theatrically in Europe. Part of Viacom's plan is to have a domestic pay TV window and an international theatrical release." Hewitt expects a noticeable increase in international coproductions and cofinancing at Showtime in the near future.

Home Box Office (HBO), the pioneer in pay TV and in original programming, considers original programming more important than ever thanks to home video and competition from Showtime, according to Jim Warner, HBO Enterprises VP. Original programming is "our signature in an environment where feature films don't have the same kind of distinction they had a number of years ago." It is also a programme arena where HBO can exercise a great degree of control, adds Warner. "Our programming can be moulded to appeal to our audience" which, he points out, is more adult than the audience for whom many of today's feature films are being made. Finally, original programming nets HBO free publicity, says Warner. "Critics won't write about *Out of Africa* when it plays on HBO but they will write about *Mandela*."

The categories of HBO original programming likely to be seen in the international market or to have been created, confinanced or coproduced internationally include: HBO Fictures – feature-length made-for-TV films with budgets of $4 to $5 million, HBO showcase – feature-length television dramas modelled on the old *Playhouse 90* and music programmes.

Mandela, a coproduction with Telso International, that aired worldwide creating a modest controversy last month, falls under the HBO Pictures rubric. Upcoming HBO pictures include *Lion of Africa* and *Lagune Heat*, each of which is cofinanced by Lorimar, who will represent them in the international market. HBO has cofinancing deals with ITC, Lorimar, Paramount and Coca Cola in which each of the cofinanciers takes theatrical, home video and international TV rights.

Vietnam War Story is the title for an unusual trilogy of half-hour shows based on true stories told by Vietnam vets. The trilogy was produced with LBS, a major US syndicator, which is representing the critically applauded effort at MIPCOM. HBO Showcase also announced a six-figure development deal with the BBC this past summer, and earlier this month it played a three-hour version of Central Television's AIDS drama, *Intimate Contact*.

The Disney Channel – also a pay channel – offers features, specials and series from the Disney library, domestic and internationally acquired product and original productions, all geared to a family audience. Although Disney's competitive environment is different from that of the pay movie services nonetheless, "original programming is a very significant part of our service," according to Stephen Fields, marketing VP. Indeed, Disney states that 80 percent of its programming is not duplicated by other pay services.

Critical acclaim

A number of Disney Channel programmes from the past year won critical acclaim. One was Sullivan Films' coproduction of the sequel to 1985's *Anne of Green Gables*. Dubbed *Anne of Avonlea* for its world premiere on The Disney Channel last spring, the five-hour mini series garnered high critical praise. The mini will make its Canadian debut in December and will be available this MIPCOM from Sullivan Films Distribution. Bud Greenspan's *16 Days of Glory* which documents the efforts of 1984 Olympic competitors also attracted critical praise and is represented internationally by Paramount.

During the past season, Disney offered a televised version of Minnesota Public Radio's runaway hit show, *A Prairie Home Companion* a combination of inspired story telling and music, set in the imaginery town of Lake Wobegon. Minnesota Public Radio and The Disney Channel taped 17 episodes of the radio show. International distribution rights are held by the public radio station, but distribution plans are not set, according to the station's president Bill Kling.

Cable's basic (non-pay) programme services tend to have lower programming budgets than the pay services, but they, too, are turning increasingly to original and exclusive programming.

USA Network programmes aim "to provide audiences, the cable community and advertisers with programming that has audience power and uniqueness," according to senior programming VP David Kennin. USA has rescued and revived a number of series that were abandoned by other networks, among them, *Alfred Hitchcock Presents* and *Bradbury Theater*.

Hitchcock is a half-hour anthology series, begun on NBC in the 1985-86 season to which USA added an additional 13 episodes last year and for which an additional 41 have been ordered for this year. The shows are being produced in Canada for MCA by Paragon and are represented internationally by MCA.

The initial six episodes of *Ray Bradbury Theater* that are running on USA this fall were shown originally on HBO. Produced by Atlantis Films, the series is going back into production this year by virtue of a coproduction agreement between Atlantis, Ellipse Programs, SA; Granada International and Wilcox, Inc. to create another 12 half hour episodes, four each to be shot on location in the UK, Canada and France. International distribution will be handled by Atlantis Television International, Ellipse and Granada.

Kennin points out that the only way USA Network can become involved in creating such programming is by taking on partners, since these programmes "cost a fortune to do. In these partnership, we have to find something that works for everybody – that can play in the US and in other countries. Of course it is in the producer's interest to continue production on series that are picked up from another outlet, because producers want enough episodes to syndicate a show eventually." That suits Kennin just fine, as long as syndication takes place after USA has run the show.

CBN (formerly Christian Broadcasting Network and now playing almost entirely secular programming) is gearing up to create more original programming, according to its spokesman, Earl Weirich. "It appears to be necessary as our visibility rises. Competition is keen, and we think original programmes will help us remain close to the top."

By early 1988 CBN expects to have at least one or two original shows underway. The network's aim is to schedule only original material in prime time by 1990. To accomplish that goal, a new programme development unit has been formed and "we are looking at all sorts of creative ways of coming up with new programming," says Weirich. CBN already has production facilities that are "among the best, and the new unit has just finished a 60-minute CBS after school special on which our people did everything – casting, writing, production."

Presently, 85 percent of CBN's 18.30

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Beyond the US zone

How a network flop can become a syndicated success

SO WHAT if CBS's attempt at an "all-new" *Twilight Zone* didn't quite hit massive ratings domestically. Such was the show's success in the international marketplace, and its potential in US syndication, that CBS Broadcast International (CBI) – the sales arm of CBS television – will carry on with the show in a new half-hour format.

The network had high hopes for the new *Twilight Zone* when it debuted a couple of seasons ago in a one-hour format. When that didn't work, it was tried as a half hour. But still the audiences failed to tune in in sufficient numbers to have the show continue.

Internationally however, the programme was a money-spinner, according to Don D. Wear Jr. the Senior Vice President and General Manager of CBI. That prompted CBI to go ahead with "at least 30" new half-hour episodes which are now in production, and to re-edit the existing shows into half-hours.

"In the end," said Wear, "We hope to have 60 half-hour shows for syndication and international release."

The *new* new *Twilight Zones* are being produced in a joint venture between Atlantis Films of Toronto and London Films. The executive producer is London Films' Chairman, Mark Shelmerdine, producer of the British hit *I Claudius*. Shelmerdine told *TV World*, "I think the problem the existing shows had was that they spread themselves too wide. They opened out and lost the human and emotional elements essential to this sort of story. We are hoping to get the new ones closer to the Rod Serling originals." The original *Twilight Zone* is a classic of 1950s American TV, although Shelmerdine joked, "we're not going to be making them in black and white!"

Owing to FCC laws, CBS cannot distribute its own material domestically. Distribution rights for the US, Canada and Italy will be handled by MGM, with all other territories going to CBI. MGM took the Italian rights, said Don Wear, "as part of the negotiation process."

While starting up an ex-network show for syndication is unusual, it is not unique. D.L. Taffner did the same a few seasons ago when *Too Close For Comfort* was dropped from the ABC primetime lineup. The half-hour comedy (a format of Thames TV's *Keep It In The Family*) now runs successfully in syndication, distributed by Metromedia.

And starting this month on independent and affiliate stations throughout the US are two former NBC shows enjoying new life in syndication.

The *Star Trek* series is a classic of *Twilight Zone* stature, which ran on NBC in the 1960s and led to four motion pictures. The original episodes, starring William Shatner and Leonard Nimoy can be seen in virtually every syndication market twenty years later.

We Got It Made which ran in 1983-84 on NBC was a good idea, instead of the two-girls-and-one-guy set-up of the hit *Three's Company* (another Thames format, this time from *Man About The House)* it was two-guys-and-one-girl, starring Terri Copely as the dizziest blonde in TV history. But the network audiences didn't encourage the network executives to renew the show.

● CBS Broadcast International announced last month that the *CBS News With Dan Rather* will be aired nightly by the Japanese network, TBS.

Japanese viewers will have the choice of hearing the half-hour news bulletin in either English or Japanese through the use of an audio channel selector switch, said CBI's Wear. He referred to the deal as part of an "ongoing plan" to sell the programme worldwide. The CBS News is shown on France's Canal Plus. Wear declined to reveal financial details of the agreement, other than to say that a revenue-sharing deal had been struck. That is, CBI would benefit from advertisements shown in the Japanese broadcast. ■

Co-pro pioneer

► continued from page 78

to midnight programmes are either original or "just-off-network exclusive programming," according to Weirich. Among the CBN's exclusive programmes are *Crossbow,* a half-hour adventure series based on the adventures of William Tell, produced by Robert Halmi, and represented internationally by Hal Roach, and *The Campbells,* a Scottish TV-Setler Films coproduction, distributed internationally by Fremantle International. *Butterfly Island* is another CBN exclusive from Australia is distributed by Independent Distributors, according to CBN. CBN has also programmed four "just-off-network" shows for the new season: *Remington Steele, The Paper Chase, Crazy Like a Fox* and *The Mickey Rooney Show.* One important function these off-network shows perform for CNB is to attract viewers' attention and help to hold the audience on the channel for CBN's new shows which follow the familiar titles.

Although both CBN and USA are pursuing as wide an audience as they can possibly attract that audience cannot and need not be as large as the viewership needed by ABC, NBC and CBS. Such a large audience is beyond cable's reach for the time being, so cable services can pick up shows that did not meet the networks' definition of ratings success and still succeed in the cable universe. Jack Pottle suggests further that cable can also be more creative and innovative than the networks, simply "because cable programmers need not attract the mass audience that broadcast needs to justify a programme."

Other basic cable networks that are succeeding with much more narrowly targeted programming include A&E, CNN, the Discovery Channel, Lifetime, MTV, Nickelodeon, and more. WTBS, Turner Broadcasting's superstation, has also made a major commitment to original programming. Many of these programmers are already very active in the international market, acquiring, cofinancing and coproducing programmes. Kagan's Gerbrandt predicts that as more financing becomes available for cable programming, there will be more US programming in the international market as well as more coproducing opportunities. Indeed, he suggests "the new Golden Age of television may actually turn out to be overseas and on cable rather than on the traditional US networks." ■

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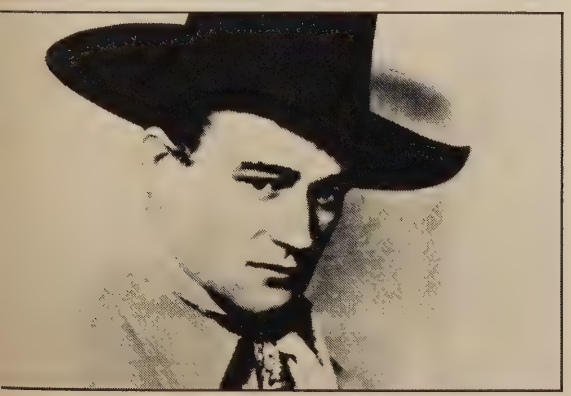

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More power to lo

WHEN the Federal Communications Commission opened a five-day window on low power television applications, this summer, it also opened the way for what John Kompas calls "The new generation of television."

After over four years in the deep freeze, US television's best example of cryonic science at work is up and about. Arnold J. Friedman looks at the likelihood of its growing into the giant many predict, and any international implications it may have.

Kompas is first president of the Community Broadcasters Association, which he helped form in 1986. At the CBA's first board meeting, in June, he and chairman Lee Shoblom were able to report the solution and disappearance of most of the obstacles to LPTV growth.

One indication of this growth is the CBA's 15 member board itself. Others, according to Kompas, are:

- Formation of a programme cooperative (a brokerage) that will function as a clearing house between syndicators and LPTV outlets.
- Arrangements for duplication of tape and film, probably by Marquette University's School of Communications.
- Maintenance of a job-bank, at Marquette, of openings and positions in the LPTV industry.
- Plans to present a co-op and duplication package to distributors at the NATPE convention in Houston next February.
- Plans for its own convention in Las Vegas in October – to include an equipment exhibition.
- Extension of its agreements with prominent legal consultants and advisors for lobbying in Washington, DC; FCC filling and reply comments.
- Invitational participation in seminars and panels at NAB, NATPE, BPME and BDA conventions, among others.

Clearly LPTV is thawing out from the four-year freeze imposed on it by the FCC when, without a cap on applications, it was unable to process the overwhelming avalanche of requests for licences (14,000 in six weeks).

"We hurt the (LPTV) industry," acknowledged Roy Stewart, chief of video services at the Mass Media Bureau of the FCC. However, he said, the commission is being much more helpful. Of over 35,000 applications piled up, there are less than 8,000 pending now.

According to Jacquelyn Biel, executive VP of Kompas/Biel & Associates – the consulting, research and brokerage service largely responsible for leading LPTV this far – about 2,000 construction permits were granted, of which 1,200 are still outstanding.

Biel, who also edits the *LPTV Report*, a monthly magazine of news and features about the community television industry, says assignments and transfers are being granted at the rate of seven to 15 a month.

"I sympathize with the inconvenience and disappointment many broadcasters had to endure because of the FCC's unpreparedness," she said, adding that nevertheless "LPTV broadcasters are quietly making an industry in the small towns and big cities of America."

$100 million in 1988?

Perception of low power television is changing. Kompas estimates that the industry, which generated about US$30 million last year in total expenditures, could anticipate as much as US$100 million in 1988 because of the increase in sign-ons.

The last Kompas count of LPTV stations operating in the continental US is 566, of which 250 comprise a network in the state of Alaska that broadcasts satellite-delivered educational programming.

Of the 316 LPTV stations in the lower-48 states, 156 are acting as translators (any of which could become fully-fledged LPTVs tomorrow morning, just by producing 30 minutes a week of original programming. The licence they already hold is sufficient).

So there is actually a universe of about 160 low power stations originating programming in the US.

"And they have an insatiable appetite for programming," says Kompas, who hopes the soft syndication market will also soften syndicators who don't find low-dollar, low-power deals attractive. There are several reasons for this, all of which Kompas feels the CBA is overcoming.

Because low power rate cards reflect the low head counts of their coverage areas, stations can afford to pay comparatively little for syndicated programming. Usually even the cost of acquiring or duplicating the tapes and/or film is beyond their means.

CBA's programme cooperative means to negotiate deals for groups of

From new generation...

LOW POWER Television Stations (LPTV) in the US are low-wattage broadcast television facilities that originate programming locally and serve a small but easily-defined audience. They prefer to be called Community TV Stations, but Low Power will probably stick.

Most of the low power stations operate in a for-profit mode and behave like full power independents. Other segments of the industry are subscription (STV); non-profit educational/PBS; and religious.

Of the 566 LPTV stations in operation at press time, 316 are in the lower-48 states and of these 156 act as translators, rebroadcasting signals of full service stations. About 70 outlets are designated educational or non-commercial.

So there is actually a commercial universe of about 160 low power stations originating programming in the US.

In 1979 translator operators requested permission to originate locally, in order to be more responsive to their communities. In 1981 the FCC responded to them by creating a new class of service that is free of most rules and regulations. Almost immediately the Commission was flooded with requests from applicants who wanted to become part of what they perceived to be the New Generation of Television.

Although major broadcasters and corporations were at the top of the list of applicants, the FCC's rationale for creating LPTV was to encourage minority and local community programming. ■

w power

stations which would work substantially the way Public Broadcasting's cooperative buying service does. Dealing with one source reduces the cost of doing business for a syndicator, and also solves the duplication problem, since the same source will arrange for tape transfers, through the affiliation with Marquette University.

But even if it becomes cost-effective for a syndicator to lease properties to a low power station, there is another reason why it may not be affordable. The LPTV station exists within a high power station's market area. Once a low power deal is made, an exclusive lease cannot be offered to the high power station and the distributor has effectively locked himself out of the complete market.

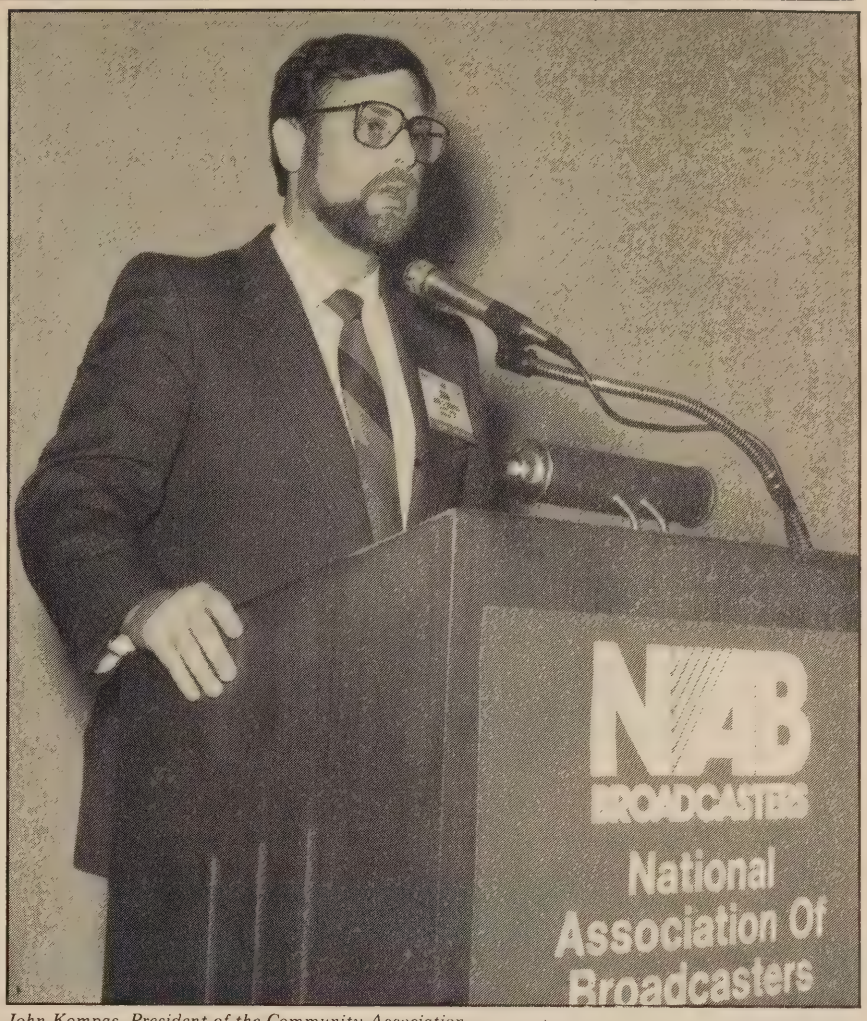
Kompas understands this, and also understands that distributors wouldn't be dealing with him in the second place if they hadn't come up empty in the market in the first place.

"Sales to LPTV stations should be the last effort in the market," he told *TV World*. "Of course, this is not to say syndicators should give us their garbage. If there are enough LPTV stations within an ADI (Area of Dominant Influence: market area) to make several sales, the money might be equal."

As commerce with low power stations begins to become viable, syndicators have begun to loosen up and deal with them. Recently Paramount did some deals. They were followed by those with Buena Vista and 20th Century Fox TV. A laundry-list read to us by Jackie Biel included lots of smaller syndicators, including Centaur Distribution; Four Star; Fox/Lorber; Kay Arnold; Mighty Minutes; TV Sports Scene; Worldwide Bingo; Associated Press and Blair, among others. About 30 distributors are finding a way to work with LPTV. Many of them have vintage properties that have been around the high power track too many times, or are black & white, or are just not needed. The children's market, now overcrowded, tends to overflow into cable and low power, which opens its arms to almost anything professionally made and reasonably entertaining or interesting.

Biel said the industry has changed since it was young. Then, Biel said,

continued on p84 ►



John Kompas, President of the Community Association.

...to new generation

WHILE the world waits (and waits and waits) for Japan's 1,125 line scanning system to become the internationally compatible high definition television system; and while the Federal Communications Committee's inquiry into what it calls Advanced Television Systems creeps along at a snail's pace; and while the Society of Motion Picture and Television Engineers assists full approval of its membership on the 1,125 line, 60 hz field; and before that standard is submitted to the American National Standards Institute; and while the House Telecommunications Subcommittee plans an October congressional hearing to assess the status of the new technology – the National Association of Broadcasters (NAB), which represents 940 television stations, has formed the Broadcast Technology Center to develop – guess what? – high definition television.

The arrangements was made at the Association of Maximum Service Telecasters' Special Conference on HDTV late last month by NAB president Edward O. Fritts.

Calling HDTV the next generation of television, Fritts said the Center will be part of NAB Technologies, Inc., an Assocation subsidiary formed earlier this year. Some of the funding will come from the US$700,000 already allocated by NAB for HDTV research. The rest will come from broadcasters through direct investment, as limited partners, and through earmarked contributions. NAB is looking for about US$2 million a year. ■

More power to low power

► continued from p83

starting a station might have been considered acquiring a licence to print money. Today, however, entrepeneurs have a better idea of costs, of the timeline for breaking even, and of the market. "You have to give yourself 18 months to break even, if you've done your homework. If you pick the wrong market, or don't have the proper capitalisation, or you aren't doing what your community wants – it could take longer or forever."

These ascertainments are part of the service Kompas/Biel has provided for its LPTV customers. She said she tells them they need capitalisation of US$500,000 for the first year, which includes a studio, hardware and payroll. Operating costs vary from US$25-35,000 a month, depending upon the market. Kompas says a typical LPTV facility can get by with only 15 people, some of them doubling on jobs. A recent estimate of the on-air stations, he said, is that so far perhaps 25 of them have achieved positive cash-flow.

There are other sources of programming available to LPTV stations. Local origination is one of them, and it is understandably nothing fancy. However, a New York-based low power owner has announced plans to begin producing two hours a day of original programming. Called Channel America, it owns an interest in a production studio which will become a source of supply for CA's 15 LPTV stations either on-air now or under construction – and for a network of other low power stations.

Channel America's chairman, David Post, says the burgeoning industry "can't be satisfied taking crumbs left on the table." He intends to make a public offering this month in an effort to raise up to US$7 million, and will work hard to achieve status and respect for LPTV from Congress and the FCC.

Another source is International Television Network (ITN) in Salt Lake City. Rapidly expanding, it acquires series, films, soaps – whatever it can from wherever it can – and uplinks it at night, when satellite time is low. Anyone who can pick it up can take it. LPTV stations are taking advantage of this feed. ITN makes its money from advertisers. The home satellite market is estimated to be about 14 million households, without low power homes.

Kompas said that in the past five years he and his partner have been in constant contact with broadcasting interests in other countries, notably Spain, Egypt, Canada, Japan, France and South America, many seeking to adapt what US broadcasters are learning about LPTV.

"It seems to me that the LPTV concept of locally responsive community-oriented stations would work perfectly in Europe, where the difference between towns and countries is so highly defined and where pride in community is strong. Both Italy and Japan, because of their mountainous terrains, have been using the concept of short-range, low-power TV stations for years. (Although geographically much smaller than the US, each has over 4,000 LPTVs in operation, according to Kompas/Biel.) "The only difference in the US service," Kompas noted, "is that it is organised and controlled by the federal government and that it concentrates on localism."

The technology of the industry, as always, is far ahead of the rest of its elements. Kompas recalled a story in *TV World* about a low power, low cost transmitter (Waveview: The LPTV Revolution: *TV World,* February, 1985). "The *Waveview* story caused a lot of interest, but in actual fact that type of transmitter – maybe just a little bit bigger – was already available off the shelf in the US. I think the excitement was over the concept of television programming tailor-made to the immediate audience."

(The story was about a 100 watt transmitter with a range of 25 miles.)

The potential for LPTV growth is, by today's numbers, staggering. Theoretically, all of the 4,000 existing translator facilities could upgrade to full-service low power stations. And at a Senate Commerce Subcommittee hearing, FCC chairman Dennis Patrick confirmed the Commission's prediction that there would eventually be 4,000 LPTV stations.

When the FCC window closed, this summer, only 1,300 additional applications had been received instead of the several thousand expected by Keith Larson, chief of the Commission's LPTV branch. He attributes this, in fact, to the higher application fee and to a realisation that LPTV is an earnest business.

"The people applying now are more serious," he said. ■

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FCC pressure marks jubilee

MARKING the 25th anniversary of the founding of Filmation, a division of Group W Productions, the company has reported recent sales of its animated product to some 30 nations around the world. The sales include the company's entire library to Iceland and Peru and range from the classic series *The New Adventure of Zorro* to recent products such as *He-Man, She-Ra* and *Brave Starr.* Domestically, the latter series is Filmation's hottest seller in syndication with the US' top 45 markets in the 90 station line-up.

However, Filmation with its toy tie-ins, could be coming under impending legislation from Congress via the Federal Communications Commission due to the 'over commercial' aspect of the animated shows.

The FCC is currently under pressure to act on legislation that could cut off half-hour commercials for toys. At presstime, the House Telecommunications Subcommittee hearing had convened in Washington, where the over-commercialisation of children's television was put on trial and legislation was recommended that would impose the Federal Communications guidelines that were abandoned in 1984. Among other restrictions, they would limit advertising to nine and a half minutes an hour on weekends (children's primetime) and up to 12 minutes on weekdays

Kevin Tannehill, of Group W Productions, said that if Congress interfered with the free and open marketplace philosophy normally advocated by the FCC "it would mean the demise of a lot of children's animation. It's hard enough now to break even on a two-year, 65 episode series," he explained and added that US$15-18 million is the normal price-tag on production.

"Because of the commercial load shows now have, toy tie ins are important to their survival," he says, and without this ancillary source of revenue "we wouldn't have done the show *Brave Starr.* If the mandate is given, producers and distributors will just go away."

A full length theatrical feature, *Brave Starr – The Legend* is to be released worldwide and international agreements have been firmed up for toys, accessories, toiletries and other products. ■

THOSE UNFORGETTABLE YEARS

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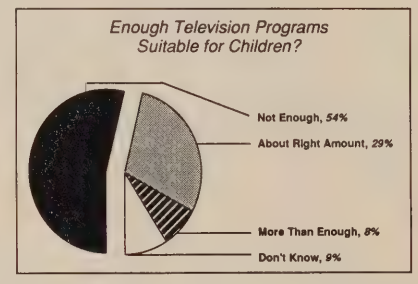
Get live!

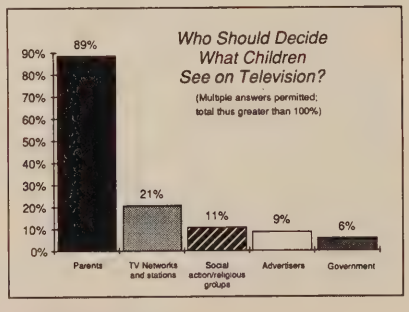
Although children's programming still means mostly animation to the three networks, there is lots of live action from syndicators – and stations are responding positively. Here is part two of *TV World* annual US children's television programming report by Arnold J. Friedman

SINCE part one of our story on Live Action Children's Television in the US (*TV World* August) there have been a few developments on what has already been reported. Here's an update:

As expected, *nothing* has happened since a US court of appeals ordered the Federal Communications Commission to "explain" its elimination of commercial guidelines for children's programming and it is expected the commission will stall, as there is a precedent for this behaviour. The demand was only made in June; there was no specific time frame given for getting back – and the FCC is in no hurry to hang itself.

In the meantime, at a Congressional hearing in late July, Senator Frank Lautenberg said he is reintroducing children's programming legislation. He referred to his bill, called "The Children's Television Education Act" which, if passed, would require each commercial television network to air seven hours a week for educational programming for children. 40 percent has alarmed broadcasters, who suspect they have gone over to cable and home video sources. The Association of Independent Television Stations (INTV) commissioned a study to find out where they've gone and how to get them back. In the meantime a survey published by Television Information Office (see charts), shows that US parents think that there should be more TV programmes suitable for children. Eighty nine percent think that parents should decide what children see on television.





THE best known independent source of live action children's programming in the US is Coe Films, Inc. which distributes a staggering amount of programmes to commercial, public, pay and cable television systems. Of the 7,000 or so titles available from CFA, more than half are for children and about half of that number are live-action. In addition to shorts running from one to 25 minutes, CFA represents half-hour and one-hour specials, feature films and series.

All must meet Bernice Coe's personal standards, which include the stipulation that they do not assault their audiences.

Consequently, both the animated and live-action programmes in Coe's catalogues picture a world of learning, exploration, friendship and generosity, rather than what she characterizes as "a world of connivance and treachery based on sado-masochistic relationships."

Because animation conceived to sell toys is of that alien world – often literally – Coe would welcome a scenario in which the forces of Good overcome those of Evil. However, she doubts if the Appeals Court decision ordering the Federal Communications Commission to explain its deregulation of children's television will result in the elimination of the Dark Force. That Force, she says, will be with us.

"There's too much money involved," is her practical response. "It (the FCC reversal) won't make a lot of difference."

She makes it clear that it isn't animation itself that is the villain, only the way it is often used. She is a big fan of the genre, as the almost 2,000 titles in her library attest, and feels that a combination of animation and live-action can be a well balanced diet for children.

Other companies are distributing live-action children's programmes – some new, some old. Worldvision Enterprises is syndicating the off-network *Benji* series originally produced for CBS-TV by Hanna Barbera and Mulberry Square Productions. Another Hanna-Barbera production, in association with Menville & Janson Productions, is *Going Bananas*, featuring a bunch of kids playing second bananas to an alien orangutan.

'Benji': distributed by Worldvision.

A brand new series from Western World Television is a soap opera for kids called *Fifteen*. It's created and produced by John Binkley, producer of *The Perkins Family* for WGBH, the public television station in Boston, and of *No Adults Allowed* for Channel 4/UK. Writers are Chuck and Patti Dizenzo, who have scripted some of the top daytime adult soaps in the US, including *Santa Barbara*, *As The World Turns* and *Search for Tomorrow*.

If it works, *Fifteen* will be the first teenage soap opera, but it's not the first time the idea has been tried. Six and seven years ago three and a half soap operas for teenage audiences, with teenage actors in dominant roles, were launched with great fanfare. The

continued on p88 ►

Get live!

► continued from p86

"half" soap was the first to go. Called *Welcome to Twin Oaks,* it was designed by the Children's Television Workshop as a ten minute daily segment in a programme called *Sign On.* If successful, *Sign On* would have been the first daily network programme for youngsters to be developed since the 1950s and television would have had its first teenage soap opera. But it died after one brief outing on the CBS Television Network.

In March 1981, pilot episodes of the three half-hour teenage soaps were screened at the National Association of Television Programme Executives (NATPE) annual conference in New York City, and although some orders were taken, there were not enough to justify production and none of the companies came out of the conference with a go.

SFM Entertainment, which distributes a DIC-produced inter-active war game series *Photon,* also syndicates one of the most highly regarded pro-social series. *Zoobilee Zoo* is a Hallmark Production, and it's recommended by the National Education Association, endorsed by the American Federation of Teachers and the National Association of Elementary School Principals. Kids like it too.

"Children enjoy *Zoobilee Zoo* for pure entertainment," said Don Fletcher, VP and GM of Hallmark Properties, adding, "Parents will encourage them to watch for the personal and social development aspects."

Zoobilee Zoo stars Ben Vereen and an ensemble cast of singers, dancers and actors. According to Vereen, "The challenge is upon the industry to provide commercial programming for young children... that allows them to experience the joy of creativity, learning and the arts."

SFM Entertainment has also packaged four specials under the umbrella title *SFM Children's Theatre,* and three of them are live-action. The company also syndicates the *SFM Holiday Network;* 12 all-family features for telecast on and around major holidays.

Multimedia Entertainment's *Young People's Specials* are now entering their 13th season. Released on a one-a-month schedule during the school year, the award-winning series of half-hours is nationally sponsored by the Campbell Soup Company. Traditionally, Multimedia produces five new programmes per season and culls the other five from its most popular shows. This year one of the premiere programmes has been acquired from its theatrical distributor for its television premiere. It's *Molly's Pilgrim,* an Academy Award winner about a young Russian immigrant who teaches her classmates the true meaning of the word pilgrim. It is set for release in November, when Thanksgiving Day is celebrated in the US as a remembrance of the Pilgrim's first harvest.

Additionally, Multimedia has signed licensing agreements with The Disney Channel and Showtime for cable television transmission of titles from the *Young People's Specials* library.

The advantage Scholastic Productions has over other sources of children's programming is that it can capitalize on the diversified resources of its 67 year old parent company, Scholastic Inc. – the single largest book and magazine distribution network targeted to young people.

Since its first venture based on a Scholastic Book Club selection *(Shoeshine Girl)* in 1979, SPI has produced a wide variety of programmes for network prime-time; broadcast syndication; cable and home video and theatrical markets. The company has produced or co-produced over 130 hours of programming, which have appeared variously on NBC (*Voyagers!* — now in syndication); as ABC After School and Weekend specials; CBS Schoolbreak and Mystery Theatre specials; on PBS American Playhouse; and on cable on HBO, USA, Lifetime and The Disney and Entertainment Channels. An interactive video disc was made early on for MCA, but the home video market is served now under the Scholastic/Lorimar banner. involving for children and adults, but also seamless with our parent company's commitment to quality."

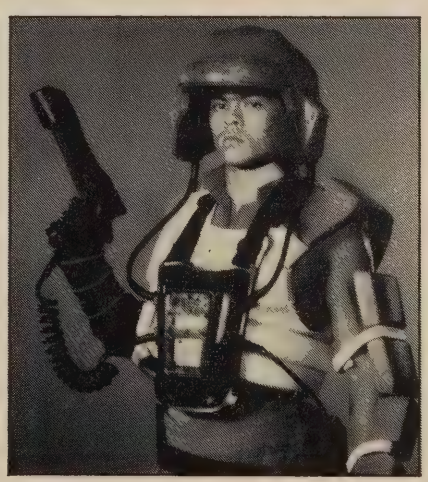
In an unusual move, a series of successful home video cassettes for kids called *Kidsongs* has spun off into a TV series of the same name. The premise is that a bunch of high-energy kids take over a television station and produce a half hour of music, dancing, fun and entertainment. Orbis Communications Exec VP John Ranck, whose company is syndicating the series, told *TV World* he sometimes uses the concept as an ice-breaker when dealing with station buyers, warning them that even kids can run a station.

The weekly half-hour live-action programme features a cast of regulars and, of course it's packed with music videos. "Because we're able to make use of expensively produced music videos," Ranck told *TV World,* "the budget level is much higher than the market could normally support for a show like this."

Kidsongs is produced by Together Again Productions in association with Warner Bros. Records and will be syndicated on a barter basis.

Orbis will also distribute *Force III,* a live-action adventure show produced for first-run syndication by F/M Entertainment.

Ranck said *Force III* was originally intended as a strip, but will launch for the first season as a once-a-week series, because of market cluster. This means, he said, the majority of clearances will probably be as a transition show between kids and adult programming on weekends. "We should get good weekend kid numbers," he speculated. He also said that Orbis is picking up international deals for the property. "Foreign markets like good, solid action-adventure that doesn't rely heavily on sophisticated and subtle dialogue," he said. ■



Two faces of SFM Entertainment (left) 'Zoobilee Zoo' and (right) 'Photon'.

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The price is right – isn't it?

The sticking point in many a sales strategy is deciding on the price to charge for the products. A recent worldwide report, headed by Professor Ernest Martin, analyses the factors involved.

IN THE ever-changing world of international programme distribution, the axiom is: "a deal is a deal is a deal!" It is fundamental that any deal is seen by both parties as advantageous. From the sellers point of view, the selling price, along with other variables in the deal, should maximize the difference between income and cost.

Since pricing for profit is so vital in the competitive international television marketplace, we asked executives from sixty-nine companies and organisations directly involved in new product. Additionally, questions were directed at product packaging, organisation of sales offices and related matters.

This question series was part of a larger project. (See "Catching on to Co-Production" *TV World,* May 1987). The sample was selected from the geographical universe of companies in television in the US, the UK, Europe, the Far East and South America. It included major motion picture studios, independents, networks, state-owned broadcasters, private broadcasters and programme distribution companies.

After analysis of responses, we identified twelve pricing variables in the international marketplace.

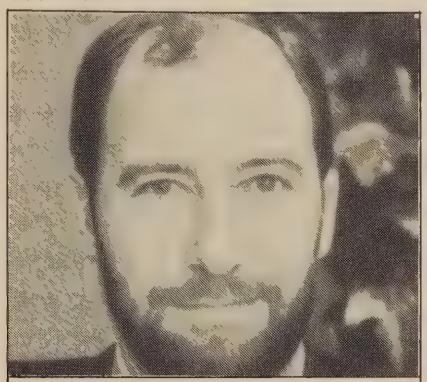
Market driven pricing variables

The asking price is primarily determined by past history in the market; the asking price of competitive product; specific spending limits within the country and agreements among distributors. We identified six market-driven pricing variables:

Market History. The first pricing variable is summarized by Harry Archinal, Buena Vista: "A lot of research is from our sales force and what they have done in the past."

The past history of sales in the market forms the primary data for setting an asking price. Responsible distributors in the international arena strive for long-term profits and continued growth in competitive environments. By keeping in line with the market history, price-gauging for specific programmes is avoided.

Several people pointed to the *TV World* global pricing chart as a good starting point for average price ranges. Basically the approach is "going rate pricing" – the price determined by market conditions and consumer demand rather than the cost of the product itself.



"We package because the fees are set in some areas"
MICHAEL PHILLIPS
Thames TV International

No Secrets. The second variable for pricing is knowledge of competitive products. Each organisation maintains a formal or informal track on the sale prices of particular pieces of product. The information comes from friends in the business and directly from the clients who bought the product. There are very few secrets in the business. The late Wynn Nathans said: "The buyers keep no secrets. They tell what each other paid so they know the prices and don't have to pay higher prices."

Herb Lazarus, Silverbach and Lazarus, points out that since buyers talk to each other about sales, "we exchange prices between each other to keep the prices up." Another major motion picture executive says: "Most people will give out their prices. They want to keep their prices up and this is one way of protecting the price of the product.

Country Quotas. The third variable in pricing is specified by the buying country. Some countries have mandated quotas for imported product. The quotas impact the asking price of any product, as well as limiting the marketplace, by creating an artificial supply and demand situation.

Prices Set Within Countries. Some countries have fixed rates for programmes. The rates do not differentiate quality of product. In those cases, you either sell at the predetermined price or you do not sell. This is a situation of "pure market price." The price level is determined by the amount the buyer will pay. The market price is simply what is charged. Since the market price is pre-set, other aspects of "the deal" come into play.

Michael Phillips, Thames Television International, says: "We package because the fees are set in some areas." The point is valid. In countries with fixed rates, packaging is the only way to compensate for different quality of product. By mixing some less expensive product with the more expensive product, the "average" matches the fixed rate for the country.

MPEA Prices. While some countries fix rates and others rely on the market prices, the Motion Picture Export Association also plays a role. Jim Landis then with Reeves now with Weintraub, points out pricing comes from a variety of input. "Where there are ratings in a country, we'll use them. But it's also the feeling of the management of the station and what the competition is getting. MPEA works as a cartel and sets prices in the market."

The majors are the market leaders in pricing, with others following suits. Marion Gorton Edwards, MCA: "MPEA helps us set our prices from previous prices for special products. Our rates come from our sales people."

Necessary Bribes. The sixth variable occurs in some countries that have unique sales situations that require special handling. The asking price reflects the situation. A major executive candidly says: "We sell direct where we can make a profit. In countries like the Middle East where you have to pay under the table we use an agent. They handle the bribes." The asking price reflects the other payments.

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The report was undertaken by Ernest F. Martin, Chairman and Associate Professor of the Department of TV, Radio and Film at Syracuse University; Sheldon F. Gilbert and Jeffrey Katzer, both of Syracuse University, New York.

The price is right

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Product-driven pricing variables

The asking price also depends on variables directly relating to the product rather than the market. We identified four additional variables that are product driven:

Quality and Value of Product. There is an aspect of price related to quality and value. A shoddily-produced programme can be considered high at any priced. The perceived value to the customer and the perceived quality of the programme is subjective. In the long run, the company's reputation is related to price/quality/value. Without doubt, the best way to achieve a good reputation on price/quality/value is to offer quality programmes at favourable prices that are competitive, while allowing a reasonable profit.

Cost of Raw Product. The production cost and necessary residuals to break out a market vary. Each distributor has costs to recoup. A major executive of one of the ITV companies says: "We have a costing sheet to get our residuals back. As a result it is all lumped together, and before we okay a deal, they must clear the clearances so that we know we can at least get back the initial money on our projects. In the United States you clear talent with one payment, but in England we have to clear it with each sale."

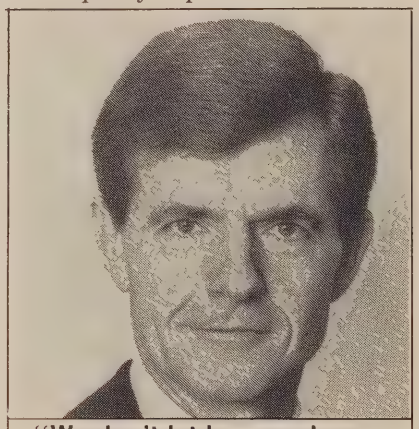
The clearance of residuals leads to a pricing concept of "full-cost pricing." Simply compute the full cost of the product and add a profit margin. How much is the profit margin? It depends! One executive says: "We package and try to get 3½ times the price to make them profitable for additional programmes."

By packaging higher cost shows with less expensive shows, the average is acceptable. The rule of thumb for venture capital firms in analysing retail service business is a minimum ratio of 2:1 (price to cost of service). The average ratio is 3:1 while optimum ratio is 10:1. The 3½:1 ratio is slightly above average for retail service.

Product Packaging. Most product is packaged. Better programmes are tied together with lesser quality programmes. It is commonly accepted as standard practice.

In Europe, the perception is that what it takes to be a big player in the market is "a strong series." A series gives you the cornerstone for a package; and gives you a desirable key product for your portfolio. For many markets in the world, if you have a major series, you are a big player. If you get two series going, you control the marketplace.

Packaging only really works, however, in the rare highly competitive situation or when it is a sellers' market. Buyers as well as distributors want the packaging. David LaFollette, Harmony Gold: "Some of the buyers need additional products to bring down the overall cost of a blockbuster, which they really bought for, so they can justify the money leaving the country." As already mentioned, in countries with fixed rates, packaging is the only way to compensate for different quality of product.



"We don't let buyers cherry-pick episodes of a series, we make them take the first ones that are done."
DAVID LAFOLLETTE
Harmony Gold

Usually the number of runs is limited to one. In some cases it is stretched to two. It depends on the situation.

In the non-competitive environments, one run reaches such a high share of audience that re-runs are not desirable. Examples are plentiful; many Caribbean and Scandinavian stations fall into this category. In competitive environments the situation can be different. For example, the Italians often require a longer run period and additional runs. Information we receive indicated that additional runs were paid at 50 percent of the original cost. Herb Lazarus, Silverbach and Lazarus, says: "The more commercial the station, the greater the chances of selling re-runs. The number of re-runs and the length of time will vary by country."

A big problem is coming up with enough episodes. Thirteen is the likely number. Twenty-six is ideal. Many European productions cannot be sold in United States syndication because they do not have enough episodes in a package to make a series. Wynn Nathans: "Most of Europe doesn't produce 54 episodes. They run between six and eight weeks and then they stop making them."

Bill Saunders, 20th Century Fox says: "Thirteen is an important number of programmes, to sell and we usually sell for six months to a year."

Jim Landis, says: "You need a minimum of 24 episodes for international less than that makes it difficult."

Alice Donenfeld, Filmation, gave different numbers of episodes for animation. "The number of episodes is critical in the sale: 13 is a dog; 26 gives you life; 52 is terrific; 64 is too long."

"The number of episodes is critical for animation: 13 is a dog; 26 gives you life; 52 is terrific; 64 is too long."
ALICE DONENFELD
Filmation

David LaFollette, Harmony Gold, indicated that it depends on the client needs as to the number of episodes. "If they need so much product they would rather buy a series – 13 or 14, probably 26. . . . I wouldn't take on a special. It takes too much money to promote and to sell it – as much as one series does and there's not as much profit and it doesn't bring as much back to us. . . . Most clients abroad will not buy each of the episodes (of a series), and we don't let them cherry-pick. we make them take the first ones that are done, and if they want more they come back. We don't let them pick through the catalogue."

Matthew Audey, Western-World, says it sometimes is not your choice.

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TV sales arm extends its reach

Protele is expanding into the non-Latin territories with its telenovelas. Ross Welford reports on how the distribution company is faring in the international markets.

CHAIRMAN MAO Tse Tung would have hated it. This fall, millions of Chinese will be tuning in their TVs and watching a tale of lust, greed, pride, sloth and just about every other Capitalist sin in the book.

No, it is not *Dallas*, or *Dynasty*, but a soap-opera from Mexico called *Ambición* (Ambition), one of four lengthy serials sold to the People's Republic of China by Protele, the overseas distribution company owned by the large Mexican broadcaster Televisa.

Under Deng Xiao Ping's more liberal regime, the Chinese are now able to watch a much wider range of movies and television shows than was previously possible, and it is a market that Protele's President Marcel Vinay sees as being increasingly important in the future, and although not a great money-maker ("They pay," said Vinay of the Chinese, "but not very much.") the deal to show the serials of China's CCTV network begun marketing itself with force to the international marketplace.

Latin American soap-operas – more usually known by their native name, *telenovelas* – are not new to the rest of the world. In the last three years several countries have experimented with showing the extra-long serials, notably TV Globo of Brazil's *Isaura The Slave Girl*, which screened in China, too. In the US, a network of 408 cable systems operated by another Televisa company, Univision, reaches millions of American Latinos, and naturally shows Televisa product.

It is now time, Vinay believes, to capitalise on these successes and bring the programmes to non-Latin audiences. In Europe particularly the plethora of new private channels is a chance he regards as "very important."

Already Protele has a firm base in Italy, where Silvio Berlusconi's Rete 4 network shows three hours daily of Protele serials, and where the 245-hour *Los Ricos También Lloran* (The Rich Also Cry) has now been shown four times. When the star of *Los Ricos*, Veronica Castro, visited Italy recently she was mobbed like a movie-star.

In order to increase the company's European profile, Protele this month opens an office in London, in addition to the office it has maintained for ten years in Spain.

Ironically, however, the Spanish market has not, until recently been receptive to telenovelas, and in ten years TVE, the Spanish national broadcaster, worked its way through the Protele catalogue while avoiding all of its soap operas.

TVE Spain has bought two more telenovelas from Protele – including 'De Pura Sangre'.

According to Vinay, "They were just not willing to show them until last year when there was a change in TVE's management structure. Also with the coming of private stations in Spain, I don't think they wanted to be left behind. We finally persuaded them to take *Los Ricos*, but even then I think they were buying it just to show us that it wouldn't be popular."

The Spanish loved it. Part one of *Los Ricos También Llorán* ran for seven months and was regularly in the top three shows. After a break, part two was shown, and scored even higher in the ratings. On the strength of *Los Ricos*, TVE has brought two more telenovelas from Protele, *Lo Imperdonable* (Unforgivable) and *De Pura Sangre* (Thoroughbred).

On the other side of the globe, Sydney, Australia's SBS multilingual channel has bought *Tu O Nadie* (You Or No One), what Vinay says is a "first" in Australia.

And from his stand at Mipcom, Vinay will be courting the world's (particularly Europe's) buyers with two latest telenovelas, *Senda De Gloria* and *Rosa Salvaje*.

Protele's international push comes after many years of prominence in the Latin American market. The parent company, Televisa, was the first

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Sales arm extends reach

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broadcaster in Mexico, 35 years ago, and still easily the largest and controlled by the wealthy Escaragas, Aleman and Ofaril families.

In 1959 Televisa made the first sale outside of Mexico, to Central America. Long before videotape came along, kinescopes (that is, a film of a TV broadcast) were transported through the harsh Central American terrain to neighbouring Spanish-speaking countries.

Now Televisa is one of the biggest forces in Latin American programming, with its programmes showing in every country on the continent as well as Puerto Rico, the company's biggest customer.

Televisa began its overseas division, Protele, Mexico City, before the country's crippling inflation and foreign debt burdens forced the operation to move to Hollywood where Protele has its offices. Dealing in dollars was just too difficult in a country with strict currency controls.

The difficulty in dealing in Latin America encouraged three US studios to approach Protele to sell some of their product. Warner Brothers, Harmony Gold and MCA-Universal all made shows available, and Vinay hoped to negotiate barter deals with South American Broadcasters on shows such as *Spenser For Hire, The Equaliser* and *North And South.* But as he explained, barter deals can be extremely tricky in the region.

"For a start, products that are advertised often have different names in different countries, so a commercial that can be used in Venezuela, say, cannot be used in Peru. Also the ad agencies themselves find it very difficult to send the payments out of the country – even to a parent company in the US."

It was a noble attempt, but even with Protele's experience of the territory the experiment was abandoned early this year.

'The Equaliser': Protele distributes on behalf of MCA.

Now deals are done for cash only, and according to MCA's VP International Colin Davis, it is an arrangement that he regards as "very reliable". MCA recently closed down its Mexico City office as being uneconomical to operate. Said Davis, "With a show being distributed by Protele (right now it is handling *The Equaliser)* the lower price we get is offset by the advantage of having one client and one payment."

It was the opening of the Hollywood offices that led to meetings with the Chinese Film Import and Export group, and consequently the sale of the four *telenovelas,* dubbed into Mandarin, including *Los Ricos Tamb ién Llorán.*

And if the capitalistic excesses of South American soap appear somewhat foreign to its Chinese viewers, the profits of *Los Ricos* have been rich indeed: the series cost around US$700,000 to make, and has already brought in US$3 million in sales revenue. ■

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The price is right

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"If you have a brand new series, you may only be able to sell three or four."

Sometimes the cost of dubbing is factored into the cost of the show, sometimes it is paid solely by the person buying the show. In either event, the seller wants to maintain the rights to the dubbing track so it can be sold in another area. The French dub track can be used to sell in French Canada or French African areas.

Volume of Product Bought. As with most kinds of products, discounts are given for volume purchases. As part of the overall deal, purchase price reflects the number of hours of programmes purchased over a specific contract period.

Intangible pricing variables

Gut Feeling. The eleventh variable indentified is the intangible known as "gut feeling" – the sellers' hunch about a certain price. One sales executive commented about a special: "We sold Pavarotti's special for $50,000 to (a major buyer). We just pulled a figure out of the air and he grabbed it."

Relationship With the Buyer. The twelfth variable in pricing is the long term personal relationships that develops between buyers and sellers. Michael Werner, Mason International pointed out this intangible. The personal relationships that exist are very important for the long term success of any company, and should never be overlooked.

"The price is determined also by the personal relationships that exist between the company and the buyer."
MICHAEL WERNER
Manson International

The Future

As the world of international programme distribution changes in the future, "the deal" will remain fundamental. However, expect other variables to come into place, and each existing pricing variable to play a different part. One ITV executive points out: "With the new channels, there is a new price structure. There will be new life for old programming." He points to American style packaging and opportunities for re-run material. More markets are becoming competitive, and pricing becomes more critical. Additionally, as the international markets become more important to the overall bottom line of a company, closer attention will be paid to the way prices for programmes are determined.

In the end, the key to making a profit is that a sale must be made. An old recipe for a fish chowder begins, "First, catch a fish." Recognize that price is only part of "the deal." For that part, determine price from all available information, required cost of the product, necessary profit margin and a strong dose of common sense, past lessons, and "debts" owed. As the marketplace changes, expect pricing strategies to change. ■

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Adult films cause controversy for DDI

Late-night quality movies have brought storms of protest – mainly from viewers who cannot receive them. Gopal Saksena reports on this scheduling tactic.

THE BREAKTHROUGH to success for French pay-TV Canal Plus came when the company started scheduling late-night erotic movies. Now Doordashan-India (DDI) is experiencing similar high viewing figures for its after-hours fare – although its films are "adult" rather than pornographic.

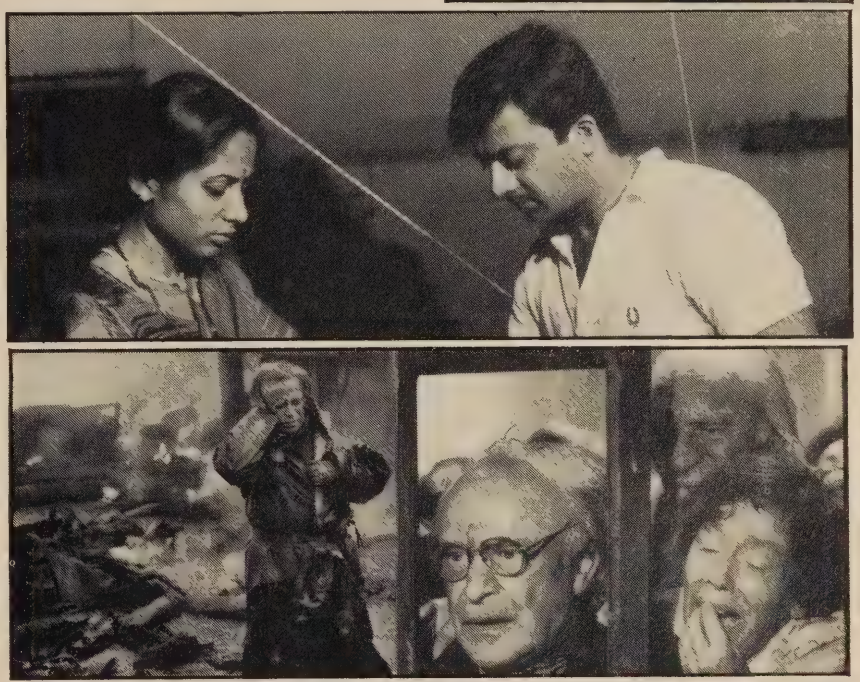
On an experimental basis only, Doordarshan-India (DDI) began to transmit adult films from both domestic and international sources to six major centres – Delhi, Bombay, Calcutta, Madra, Bangalore and Lucknow. By transmitting on a Friday night at the late time of 23.30 hours DDI felt it would avoid the impressionable teenage market. What it hadn't anticipated was how popular the transmissions would prove to be.

A dozen more stations soon joined the initial six and then in June the entire national network of DDI – with the exception of eight transmitters – took the telecasts every Friday. (The abstaining eight may also soon start relaying the late night movies after their present constraints are sorted out).

The films are originated from Delhi and relayed, through satellite or microwave, by all other transmitters. Films chosen for this slot are drawn from Hindi, other regional languages of India and from the foreign markets.

The expansion and popularity of these adult films must have come as a surprise to the Indian authorities – especially as the majority of India still adheres to the essentially moral joint-family system. Moreover, Doordarshan-India often has to delete sections of film from its Sunday evening broadcasts that are considered offensive to good taste and this is after the movies have been passed as "universal" for public viewing by the Indian Censor Board of Film Certification.

There are a number of possible reasons for the popularity of such films in India. DDI officials maintain that the late night slot has been introduced with specific objectives in mind – mainly to introduce the Indian viewer to widely acclaimed movies previously censored from the small screen. The officials are stressing that the films are not categorised into the Friday night slot due to excessive violence or explicit sex but because of their mature, often realistic themes which sometimes touch upon abstract or off-beat subjects.



Some of the adult movies being broadcast by DDI: (top) 'One or the Other' (FRG), (middle) 'Bhumika' (India), (bottom) 'A Dead Man's Letter' (USSR).

The popularity of the adult slot could also be due to the high quality of the films shown so far. From the international market they include *Marriage of Maria Braun* (FRG) *A Lovers Romance* (USSR) and *Amy* from the BBC (UK) *Akrosh* and *Ek Pal* from the Hindi section and *Arkiet* and *Swayamvaram* produced by eminent directors from the other domestic regional markets have also been aired – all of which has added to the success of the 23.30 slot.

However, the DDI has been criticised – and from two opposing sides. Some people have denounced the films on moral grounds and others have complained because their area was not receiving the transmissions. The people from the latter group sent telegrams to the DDI headquarters condemning the decisions to restrict the films as "undemocratic" and "elitist". Public demonstrations were held and writ petitions filed in courts, both for and against the telecasts.

Those who criticised the DDI venture on moral grounds have probably been further inflamed by the branding of the telecasts as "adult". This is a throw back to the Indian film festival where "adult" translated to "hot" and "uncensored". That this is not the case with DDI's Friday night slots is becoming clearer now, indeed some of the films are 'U' certificate and the general output has been praised by some of its previous critics.

The DDI venture will no doubt continue to be successful as long as the films maintain the high artistic and cinematic values that they have so far adhered to, and the controversy seems set to die down. ■

Off the beaten track

In these days of highly commercial TV, unusual documentaries may not seem the obvious genre in which to specialize. Lynda Ashley talked to a company who disagrees with this.

AMIDST the frenzied deal making of high-power marketplaces such as MIPCOM, one exporter of Canadian programmes offers an array of unusual, almost offbeat shows to international buyers.

Films Transit Inc. of Montreal specialises in unusual documentaries (one about Albinos, for example), and other television programming which president Jan Rofekamp admits is sometimes tough to sell. The shows he peddles in the international marketplace have social, cultural or political themes, and to make matters even more challenging, they are usually in French. "I have a tendency to go for the more difficult stuff," Rofekamp readily admits. "On the television level, we look for cultural productions with social or political content."

One example is the series *Conquest Of Space,* a Radio Quebec programme now in production that will be ready for the 1988 Monte Carlo Market. The show takes an in-depth look at man's achievements in space, particularly the USA and USSR.

Rofekamp's predisposition to this kind of programming stems from his background as a distributor of art and political films in his native Holland. Coming to Canada in 1982, he made the decision to stay with that kind of programming rather than begin selling more entertainment-oriented fare. "It's hard to sell sometimes," he agrees "but when it does, it's very rewarding."

Although the company exports primarily French-language shows, Rofekamp is actively pursuing English-language projects made outside Quebec. It is a necessary development, Rofekamp explains, if business is to keep growing.

"We deal primarily with films that are not in the English language," he says, "and even the accents (of Quebec) are not the same as the accents of France. It's a language problem; it makes the programme hard to sell. The international market for cinema, television and video is largely dominated by American product – in English. It would make life a lot easier, selling more English shows, but if I find films that are interesting I will work hard for them, even if they're in French."

Dubbing is seldom a viable solution to the language problem, according to Rofekamp, because they are usually hastily made and poorly done, and as a result are unacceptable to foreign distributors. A small number of European countries will buy subtitled films, but they are the exception rather than the rule.

In spite of the language barrier, Films Transit has sold Canadian shows to as many as 60 countries, including the UK, France, Iceland, Bulgaria and Spain. Canadian product is no longer inferior to that of other countries, Rofekamp says. "Out of 25 projects we see (per year), we may go with six or seven" he says. "That's not bad at all – a year ago I would have said four. It means that the quality is getting better and better."

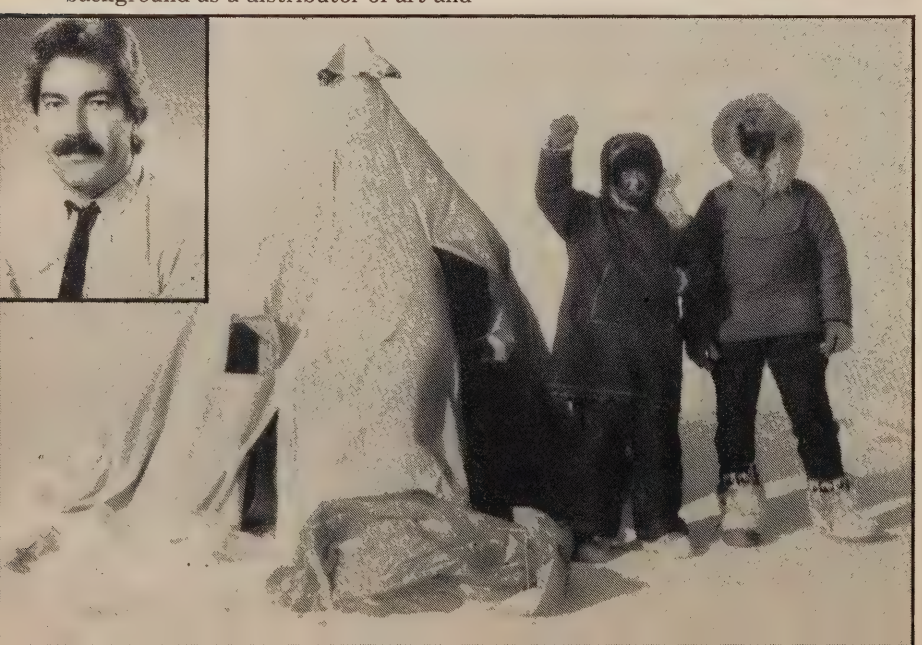
That improvement is a result of two things, he says: Canadian film makers developing their craft and expertise to the point of being in league with American and European producers, and having a better understanding of the demand of international marketplace. "It's still a young industry here," Rofekamp explains. "It's just happened in the last five or seven years. But our export companies have brought a lot of knowledge back to this country about what the world markets want. And the export companies have selected quite carefully what goes out; not everything is exportable."

Universal themes

It is those programmes with universal themes, he adds, that sell the best worldwide. "Canadian productions for television sell very well nowadays," he says. "We've gained a good reputation in the last couple of years. Foreign buyers like what Canada makes. Wildlife stuff is high quality, really wonderful. Canadian animation is also doing very well. In drama, *Anne of Green Gables,* for example, was a hit worldwide, and helped establish our reputation for drama."

Experience had taught him what is likely to sell best, and where, Rofekamp says. "The Far East is very commercial, lots of action with hardly any sex," he explains. "In Africa, it's comedy they want, but again, with hardly any sex. In Europe, on the sexual level you can do almost anything if it's labelled an art film. And the United States is becoming very conservative again."

Understanding the tastes of audiences around the world has made Roefekamp and his company a success in five short years. Asked if he is satisfied with Films Transit's progress in those years, Rofekamp says firmly, "absolutely. I always said it would take five to seven years to get established in the international marketplace, and that's turned out to be just about right." ■



Jan Rofekamp (top left) scene from 'North to Nowhere'

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Wait ahead for private operators

Commercial TV is on the horizon, but is there really room for it? Antonio Borga reports

THE opening of television to private enterprise in Portugal is one of the priorities in the programme of the new Social Democratic government. The process, however, may prove more complex than some of the candidates would wish.

As a result of this summers elections, prime minister Cavaco Silva now has good conditions to carry out his policies. In fact, he is leading with the first absolute majority ever obtained by a single party since democracy was established in Portugal thirteen years ago.

However, the majority is not sufficient to alter constitutional dispositions, such as the one according to which "television cannot be the object of private property."

Constitutional changes require the vote of, at least, two-thirds of the MPs and this means that the Social Democrats need the vote of the Socialists, the second largest bench in Parliament, in order to create conditions for the more radical measures in their programme.

The Socialist party is in favour of some sort of private television, but this is not the only thing at stake as far as constitutional changes are concerned and Victor Constancio, the Socialist leader, has already said that he sees the process of constitutional revision as a "global" one. In political terms this has only one meaning: the bargaining is going to be tough . . .

Quick solution sought

Some observers point out the involvement of some prominent members of the Socialist party in the agreement signed in September in Lisbon between Robert Maxwell and the Portuguese media company Emaudio, as leaving no doubt as to the interest of the Socialists in a quick solution.

Emaudio belongs to a group of close supporters of President Soares whose lack of sympathy for the present leadership of the Socialist party is not a one-way feeling.

To add to these difficulties, Cavaco Silva will have to face problems of a different kind in his efforts to pave the way for private television. RTP, the existing public television station, is one of them and by no means the least serious.

With four channels (two at national level and two regional) a staff of more than three thousand and no established competitors, it will take some time and some inevitably harsh measures to reduce the public television service to "a minimum", as promised by the prime minister.

With a potential television audience of less than 8 million viewers, Portugal has hardly any room for more TV stations. This leads straight to the heart of the matter: RTP has more than half of the media advertising market, in a country of modest figures – less than US$100 million a year.

Supporters of the public service, including many TV professionals, see things the other way around. They fear that with RTP reduced to one channel and deprived of commercial advertising there will be fewer jobs and lower quality output. Even if the offer grows as a result of the new private channels. They point to France and Italy, two countries with much stronger markets where more private channels at the expense of the public service didn't correspond to more jobs or better quality.

RTP was born in 1957 and for the last 30 years it has reigned alone in the field of television broadcasting in Portugal. Created under Salazar's dictatorship it remained a very incipient station with poor black and white equipment, bad quality programming and a very low credibility as a news media.

In 1975, one year after the April revolution, RTP was nationalized and became a public enterprise. By that time it had also become one of the poles of the fierce struggle for power which followed the revolution.

The introduction of colour in 1980 brought with it many technical changes.

In the last five years some efforts have been made to face the new challenges posed by the inevitable outcome of the first competitors. But according to the director of programmes, Carlos Pinto Coleho, the big challenge is yet to come: it's already here under the form of satellite transmissions. Visit Lisbon and see the parabolic antennas growing like mushrooms on the roofs, and it's easy to understand what he means.

In order to enable RTP to keep its dominant position, goals have been chosen to increase RTP's own production; to make room for independent Portuguese producers; to enlarge and improve second channel programming and to expand international co-productions in the new conditions created by EEC membership.

RTP has kept in recent years a more or less stable average of 45 percent of self-produced programmes, 40 percent of imported ones, with some five percent for independent Portuguese producers. Educational television accounts for the rest.

Broadcasting time is less than 5,000 hours a year for the first channel and about a half of that total for the second.

Defensive weapon

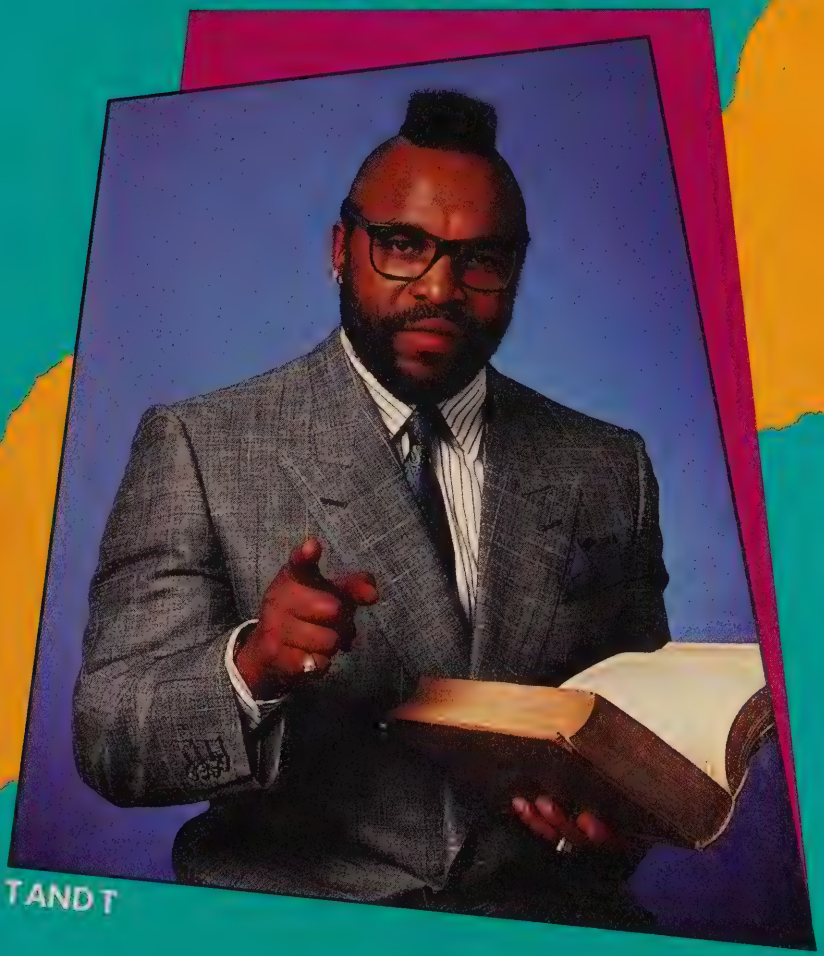
The new attention paid to international co-productions may well prove to be the best defensive weapon in the struggle to keep the public service alive and strong. Fernando Lopes, a well-known Portuguese film director who has been the head of the international co-production department since 1980 thinks that his sector holds one of RTP's strong trump cards. Recent developments seem to support this theory.

With low production costs (and labour as well) and a considerable nember of qualified technicians, Portugal is promoting its image as a paradise for big cinema and television productions. Add to this an easy access to the Brazilian market and to Portuguese-speaking African countries and the situation looks good.

Several European televisions are beginning to respond to these tempting offers: RTP has already guaranteed a French investment of about US$30 million for a serial recreating the French Revolution and the BBC is going to invest US$7 million in another serial on the Discoveries theme. West German and Spanish stations already have underway.

Will all this be enough to save existing public television service? Well, Portugal is a very unpredictable country. Or, at least, it has been for the past thirteen years.... ■

NELVANA



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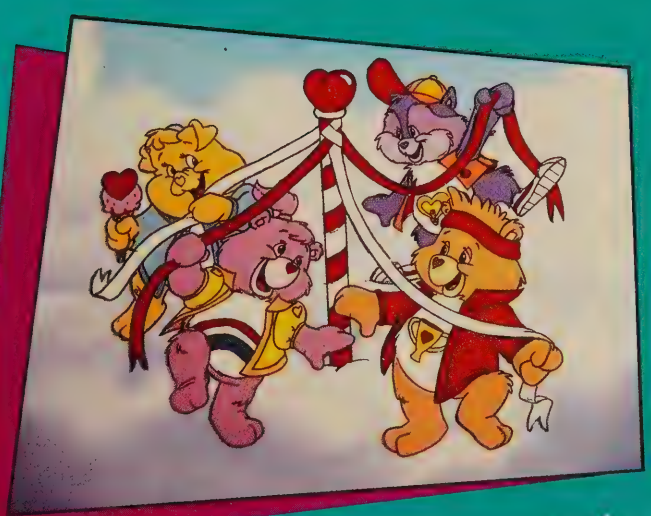

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TV David beats the Goliath groups

Finally, it's over. The licence to operate the third channel has been awarded – but it has gone to the surprise bidders. Warren Mayne reports that not everyone is happy

NEW ZEALAND will have a private third network to compete with state-owned Television New Zealand's two commerical networks. But after three years of applications, the question is still: when?

The Broadcasting Tribunal called applications for four regional warrants and a news company to serve the whole system after a go-ahead from Labour's then Broadcasting Minister, Jonathan Hunt, in November 1984.

When the applications closed in April 1985, the field was dominated by four major consortia each applying for all the warrants on offer through subsidiary and associate companies, plus a shoestring bid by a Maori group to have the third channel devoted to the indigenous culture. The hearings that started that August dragged on 17 months and the tribunal kept all applicants on edge before announcing its decisions in mid-August.

It was all or nothing. The Tele-vid group of companies, popularly known as TV3, got the lot and the others nothing, except what they claimed was excessive criticism of their motives and top personnel in the 216-page report.

The general, initial consensus reaction; a victory for professional broadcasters thinking entrepreneurially over the country's big business and entrenched news media interests.

But while the hand of the former TVNZ production executive heading the TV3 group may look like Davids who have overcome various Goliaths – including a fiercely anti-third channel TVNZ – that doesn't mean they look squeaky clean to the industry overall. All but one of the six executives heading the four regional, news and network sales companies were central figures in a commission of inquiry held into TVNZ contractual arrangements – the so-called *That Country* affair.

This centred on the TVNZ entertainment production department, then run by TV3's guiding light, former English producer Tom Parkinson. The initial row was over a country music series, *That Country,* and claims that the producer, Trevor Spitz, also a talent promoter, was favouring some regular performers over others. Spitz now runs the TV3 South Island Region Four and all were exonerated completely by the inquiry.

Not so enthusiastically received was the involvement of documentary producer George Andrews and then TVNZ general sales manager Maurice Uhrlich in a mysterious project for freelance production of a documentary about the making of an award-winning commercial for a chocolate bar.

Uhrlich put forward the advertising projections and proposals that played a large part in TV3 winning its warrants and will run a network sales company based in Wellington.

But the 1984 inquiry commended all the now-TV3 top executive for their enterprise, enthusiasm and entrepreneurial skills, while blasting the then top management of TVNZ for their lack of adequate accounting supervision.

The programming talents appealed to the Broadcasting Tribunal, even if the TV3 promoters are widely regarded with suspicion by former colleagues still in TVNZ, not to mention the key broadcasters in the three rejected consortia.

The spin-off from the bad blood engendered through the hearings will be what promise to be some acrimonious appeals to the High Court against the decision.

One of the other three major contenders, Southern Cross Television, has decided not to appeal. Its major backer, newspaper publisher Wilson

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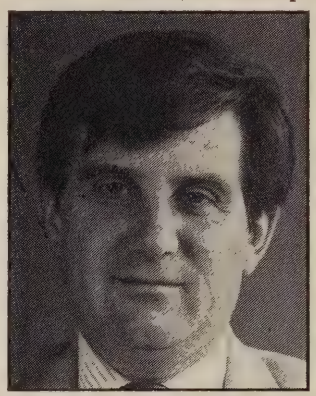

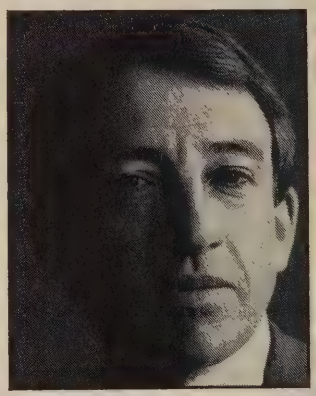
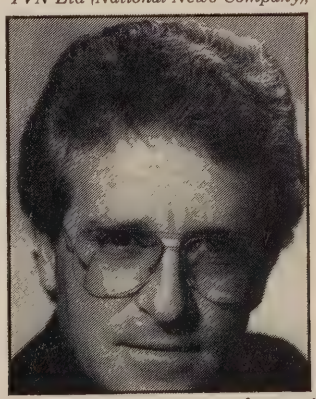

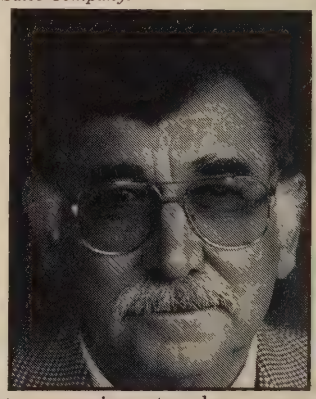

The successful six: (top left) Tom Parkinson, MD TV3 Region One; (middle) Jeff Bennet, MD TV3 Region Two; (right) George Andrews, MD TV3 Region Three (bottom left) Trevor Spitz, MD TV3 Region Four; (middle) Marcia Russell, MD TVN Ltd (National News Company); (right) Maurice Urlich, MD TV3 National Sales Company.

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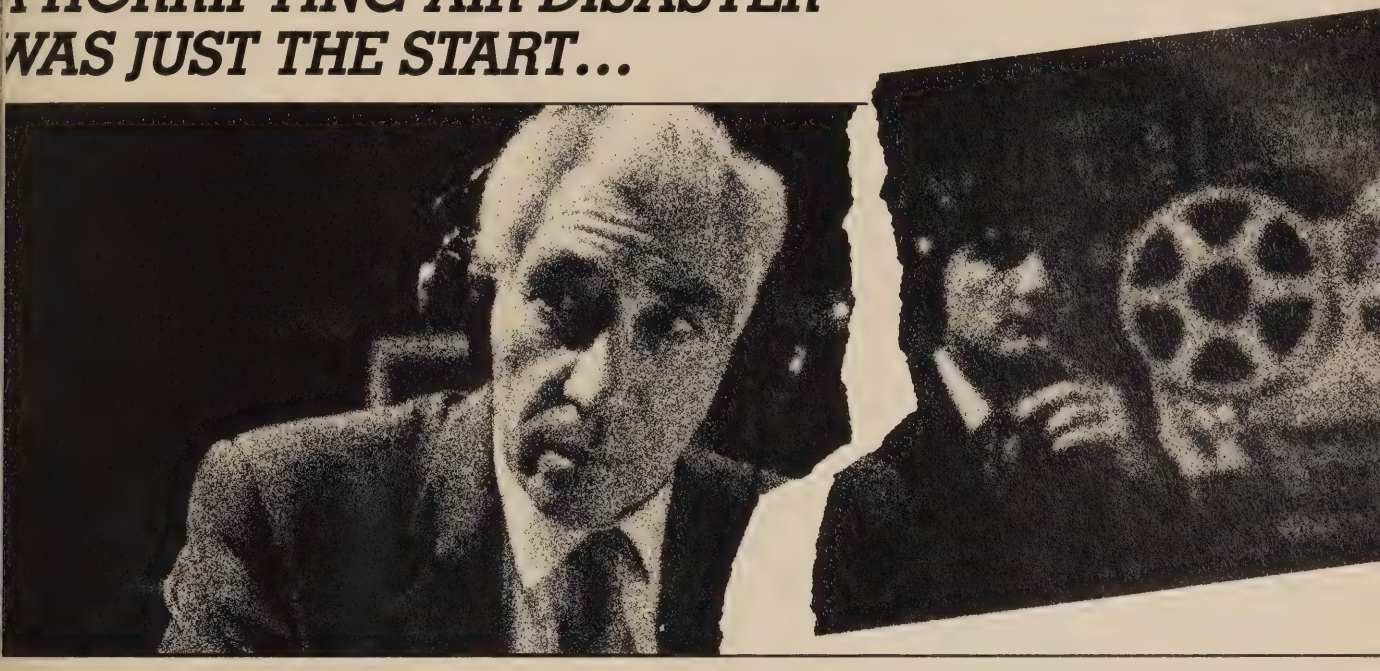

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TV David and Goliath

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and Horton, which publishes Auckland's *New Zealand Heralds*, the country's biggest daily, may well be invited to take a minority holding in TV3's Auckland Region One, headed by Parkinson.

Southern Cross's three applicant companies also had troubled keeping under the five percent maximum limit on overseas ownership, initially filled by Australian regional television operator Techcom. Southern Cross's problems started when 7.5 percent shareholder Independent Newspapers Ltd., now the biggest newspaper chain in New Zealand, become classified as overseas-owned when Rupert Murdoch's News Ltd., boosted its holding to a controlling 40 percent. Even family-controlled Wilson and Horton, whose chief executive Michael Horton has been pressing longest for the introduction of private television, found itself faced with a sudden 11 percent buy-in from Autralian media entrepreneur Robert Holmes a Court.

However, Southern Cross' associate in Region Two, covering the more populous provincial areas just south of Auckland, United Telecast, is appealing. This will probably be on the basis of suggestions in the tribunal report that it might have stood a good chance of winning the region, had the tribunal not decided to award all warrants as a package.

The tribunal's reasoning has angered other parties, especially the feeling that it decided on an "all or nothing" across-the-board award of all warrant to one group, picked TV3 and then wrote the decision backwards, to de-emphasise any TV3 weaknesses and to downplay merits in the losing applications.

Particularly incensed is Independent Television, who along with Southern Cross is the "big backing" consortium.

Three of its four backers carry a lot of corporate clout in New Zealand and increasingly abroad - Brierley Investments (involved through its ownership of the second-placed chain New Zealand News and the major private commercial radio stations), hot-shot property developer Chase Corporation (involved through its takeover of the Amalgamated Theatres cinema chain from the pre-Murdoch 20th Century Fox).

ITV backers are smarting at tribunal conclusions that they would not, when the chips are down, stand by ITV's proposals for a fixed percentage of local production (starting with an initial 30 percent minimum building up to 50 percent), regulation of local production through an Australian-style points system encouraging high-cost drama and documentaries, a guaranteed 15 percent of homegrown output commissioned out to independents and a late-devised arrangement to guarantee Aotearoa Broadcasting independent access for Maori programming in prime time.

Compared with this ambitious and altruistic platform, the TV3 consortium was careful not to pledge itself to any fixed local programming levels beyond what is specifically proposed.

It also rejected deals with independents, and eschewed separate Maori programming in favour of what it called "mainstreaming", the conscious reflection of a Maori dimension in all its mainstream commercial programming. With a resurgence of Maori nationalism extending to demand for redress of 27 years neglect by TVNZ (a total 0.5 percent of transmission time for 15 percent of the population), TV3's "mainstreaming" was greeted with hostility in most quarters.

The tribunal's so-called "blank cheque" to TV3, in declining to impose programming conditions beyond those the consortium had proposed itself, has also aroused bitterness in the ranks of TVNZ and its parent, the Broadcasting Corporation.

Corporation chief executive Nigel Dick, who took the tribunal through the High Court and Court of Appeal during the hearings to force it to admit his late evidence, is angry at tribunal chairman Bruce Slane's out-of-hand dismissal of BCNZ arguments.

The BCNZ heavily pushed Dick's figures on advertising growth in both Australia and New Zealand over two decades, to make its case that there was not enough advertising in the market to support three commercial networks, unless the corporation was given the hefty increase in television licence fee to which the present Lange government has already given thumbs-down.

The BCNZ has decided to appeal against the TV3 warrants as a matter of honour — a risky move, given the likely litigation that could be seen as delaying tactics to keep a potential competitor off the air as long as possible.

The appeals in themselves virtually ensure TV3 will fail to meet its planned on-air start-up. When it does its ambitious advertising projections will be tested. TV3 proposed a first-year advertising revenue of $NZ76 million ($US45.6 million), compared with Southern Cross, ITV and Energy Source's estimates, all around $NZ45 million ($US27 million). When proposed, the TV3 estimate looked well out of sight. Two years later, it probably stacks up well against TVNZ's likely task for the year to March 1987, around $NZ225 million ($US135 million).

But without a major lift in overall television advertising expenditure, which TVNZ strongly claims is unlikely, TV3 would require a consistent 30 percent share of the ratings in a three-channel market — possibly, but not easy, given that the TV3 companies will take some three years to match 90 percent of TVNZ's coverage of the population.

Mounter: planning ahead

Already TVNZ director-general Julian Mounter is using his lead time wisely, to move TV2 downmarket to compete head-on with TV3 for the mass entertainment audience, while TV1 is positioned more for news, informational and sports programming and an emphasis on the BBC1-style UK's programme mix as a genuine alternative for older viewers for the other two youth-oriented mass channels.

TV3's draft schedules were heavily dependent on big movies and miniseries, with ample lashings of sport. On just about every count and time placement TVNZ has already pre-empted its rival. But the strength of TV3's revenue-earning appeal may well be in the group's ability to "sub-regionalise" — breaking out for smaller regions for commercials and maybe some local programming items, such as news.

Unlike its rivals, TV3 proposed up to 16 sub-regions, which would produce roughly the same coverage areas as in

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The shelving of SBS?

Australia may look to the UK's Channel 4 as a model for a new network to bridge the cultural gaps. Katherine Tulich reports

IT'S TAKEN two years of lobbying, but it seems the government is now willing to consider a proposal that will see the establishment of a network based on the UK Channel 4 model replacing the existing government supported multicultural Special Broadcasting Service (SBS).

SBS costs the government $50 million annually, yet after seven years of broadcasting has still only achieved a 1.2 per cent audience share. Plans were made to merge the SBS with the national broadcasting network, the ABC, but the prime minister, Bob Hawke placated ethnic communities before the federal election by saying the merger plans had been shelved.

But the new Minister for Transport and Communications, Gareth Evans, speaking at an Australian Broadcasting Tribunal conference on content in programming, said that SBS's low ratings "obviously makes you start wondering what are we going to do." He feels that SBS has approached a fork in regards to its future, and he cited two possibilities — either the merger had to be reconsidered, or it could become a special interests community channel similar to Channel 4 in the UK. He has assigned a task force that will look at the functions and roles of SBS and the ABC, and they will consider the Channel 4 option. Their report is due in January.

The acting executive director of SBS, Paddy Conray, agreed that changes would need to be made to SBS and said he would favour a Channel 4 option over amalgamation.

Main force

Huw Evans, former ABC journalist, and now broadcaster and media cousultant has been the main force behind the Channel 4 proposal. He was originally commissioned by the Australian Film Commission as a consultant to develop a model, which he completed in June 1986. When the government announced plans to merge the two networks, the Channel 4 idea was temporarily shelved.

"In the past year I've been mostly lobbying this on my own," he said. "It offers a salvation to the SBS that no one else seems prepared to find."

Evans feels that SBS's potential is being wasted. "It has excellent technology and at the moment it can access about 75 per cent of the TV audience. It's in every major capital city and quite a large number of satellite cities. It's far from maximising its target audience," he said.

Heimat: "It was screened by SBS and vanished, almost unwatched and unreviewed."

In changing to a Channel 4 model, Evans did agree that it would mean making a threshold decision about the multicultural nature of the station. SBS could no longer be just an 'ethnic' station.

"I think its a very short bridge to cross to get from the SBS to a Channel 4 station," he said. "I'm asking for a marginal change in programming philosophy. They would need to include a wider range of cultural interests other than ethnic."

"Considering SBS's failure to harness a wide ethnic audience (surveys show that ethnic groups watch commercial stations, and in many cases almost exclusively). Evans does not feel it would be losing a vital service by changing its charter.

One of SBS' objectives is to highlight an inter-cultural exchange – to hold up a mirror to the diversity of Australian culture, so that mainstream Australian can look at it and appreciate it," he said. "But unfortunately, there is this opinion in the wider audience that what SBS shows is foreign and somehow inferior."

He states the case of the highly-acclaimed German show, *Heimat,* "It was screened by SBS and vanished, almost unwatched and unreviewed," he said. "There has to be a way of breaking down the preconceptions and achieving a valid culture exchange. If you bring additional funds and broader programming that cultural exchange could be achieved."

Evans also feels that it was important for a service such as this to pro-

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The shelving of SBS?

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duce more programmes locally. "We have to speak in our own language. It's no good buying bits and pieces from overseas sources," he said.

SBS aspired to generate 50 percent of local content. So far it has in no way reached that target. In a Channel 4 model, it would act as a publisher, contracting projects rather than producing in house. Evans feels that it would open up many doors to independent producers, who have difficulties penetrating the "cultural kremlin" that exists at the ABC, where outside production sources are rarely encouraged.

"It would be the role of the station to look at existing supplies and identify new ones, especially ones that haven't been able to break through the system. A Channel 4 in Austalia could also help cultivate low-budget film-making," he said.

Of course, to set up such a station, funding would need to be substantially increased from its present $50 million. Evans said that ideally he would like to see an operating budget of $200 million if necessary. He has proposed a number of options to the government to achieve this target.

He feels that the future of a Channel 4 could depend on the government's willingness to restructure the ABC, which is currently costing the govenment $530 million a year. Many agree that the money is not being used to its best advantage. This is one of the main areas the task force will be reviewing.

The proposals that Evans has suggested are:

- The government could relocate some of the ABC funds towards a Channel 4 type operation, and also allow the station to sell its own advertising
- To take what is presently the licence fee that is paid by the three commercial stations ($84 million annually) and earmark that to add to the existing SBS budget. That would be close to the levy system operating in the UK. You could then allow the commercial stations to sell advertising time. The net result would be that they would lose nothing. The government would lose its $84 million revenue, but it could offset that by reducing its allocation to the ABC.

The licence fee could be increased. As the commercial stations have a 60 per cent monopoly on audiences, it could be considered a fair exchange to require them to help set up a special interest station.

"What I've tried to do is tell the government 'here are the options — let's set about finding the best result possible; and the one that is best will survive the political process," Evans said.

If the report that is delivered by the task force in January favours the Channel 4 options, Evans said that the legislature could be changed by the end of 1988, with the station fully operational by mid 1989.

Justin Dukes, the managing director of the UK's Channel 4 has offered his support in the proposed station.

"It would be quite attractive for them to have a co-production arm here," said Evans. "If you look down the road, five or ten years there is a possibility of a network of Channel 4 stations around the world. It's a fascinating concept. You could end up with an international network specialising in high-quality programmes." ■

Huw Evans welcomes any response from overseas broadcasters about the proposal. Please phone: 61 2 449 5481.

TV David and Goliath

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the UK's ITV system — after all, New Zealand is a slightly bigger land area, but with only three million population. All the same, sub-regional breakouts could generate some parish-pump advertising revenue TVNZ (so far) has not felt worth the trouble wooing.

The genuine commitment to regionalisation in both ownership and organisation stood TV3 in good stead before the tribunal. When the Labour government lifted its predecessor's 30 percent limit on cross-regional shareholding in the private television system, the way was left open for applicants to propose a system with a national holding company owning 100 percent of the equity in all four regions.

That happened to a large degree with all three rejected contenders:

- ITV taking it to the extreme with four shell regional applicants companies as full subsidiaries;
- Southern Cross taking in one standalong regional associate (still dominated though by publishers Wilson and Horton and INL) and two other shell companies spun off the Auckland regional applicant; and
- Christian-oriented Energy Source proposing a complex interlocked system of network company and charitable trust linked back and forth with the regional clones.

By contrast the TV3 companies were all separately structured and, in all but the Auckland region, with no individual shareholding above 10 percent. Most, in fact, were made up of one percent "foundations shareholders", involving literally hundreds of small investors through the four regional companies.

In the key Auckland Region One, the biggest individual block other than shares reserved for the promoters is the 20 percent reserved for Radio Pacific, a high-profile private news-talk station, and its principals.

There is some doubt about the five percent reserved for Kerridge Odeon, the largest domestic cinema chain, now that the British Rank Organisation's 50 percent has been sold back to local owners. They are now agitating for the 20 percent stake TV3 originally offered Kerridge, before overseas ownership forced a cutback.

But aside from a subsequent Brierley Investments takeover of the manufacturing company that hold 10 percent of the South Island TV3 company, TV3 is still free of either media or corporated conglomerates on its share registers. The TV3 principals were, however, almost broke personally as the hearings draggd on. Now they exult that even the minimum $5,000 investment in the group is now worth $5 million. But still all those $5,000 investors have each to find $65,000 to ensure their shares become fully paid up and it is by no means certain that TV3's confident predictions of net profits from year one will be realised.

Parallel with TV-AM

Some observers see a parallel with the UK's breakfast series TV-AM where talented broadcasters went in brimming with confidence and sunk without trace as financial disasters pushed control into the hands of big media operators, such as Australia's Bond Media, with its 28 percent and management contract. The corporate Goliaths bloodied by the triumph of the TV3 David could conceivably have the last laugh, by buying out, round the back door, enough one percent investors who may lose their nerve.

In more than one way the third channel decision might only be the end of the beginning. ■

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Have game, will travel

Although quiz shows have made Reg Grundy a fortune, his business mind isn't only on fun and games, Diana Hill reports

REG Grundy – an Australian residing in Bermuda – sits in London, talking about his US projects and his plans for European expansion. "Europe is terribly attractive – it's changing so dramatically with deregulation – and we'd like to be part of that".

It's hardly surprising that Grundy Productions Inc should want a slice of the European television pie having established a healthy track record in Australia and America and more recently in the UK with series such as *Neighbours* and *Sons and Daughters.*

The original company Reg Grundy Enterprises was established in 1958 and was based on the game show genre. Following a humble beginning with a game show on a Sydney radio station it progressively established itself as an Australian franchise company and has become one of the biggest producers and distributors of TV programmes in the world.

In London for ten days, Grundy speaks with an obvious fondness for the past projects combined with the determined shrewdness required for future plans. Between 1959 and 1974 he concentrated on producing game shows for the Australian market and then moved into the documentary and drama fields with success.

In 1977 he wanted to expand further and looked to America for inspiration "an enormous, challenging market." By 1979 he had formed Reg Grundy Productions Inc and moved into the competitive US market with the series *Prisoner: Cell Block H.*

"When I went to America my idea initially was to remake it with American actors. The series is designed for Australia, but because it's about people in a prison and a prison in its own right is a foreign country, I suppose it went down very well for those universal reasons."

His general feeling is that serialised drama and soap will cross boundaries and borders – "I guess people are pretty much the same" – but that game shows *per se* don't travel.

Sale of the Century

However, if the game shows don't travel, the formats certainly do and it was to this end that Grundy made the historic "Sale of the Century" to the NBC network in 1982. He took the *Sale of the Century* format and went into business with the man who had originally made the show for the American network. He eventually bought him out and now owns the programme throughout the world.

"I have made that show for the last five years in America. It's like taking coals to Newcastle – selling back to the Americans something they started."

In Australia, game shows can be made without deficit financing, as can most tape dramas and now that the three major networks have new owners, the atmosphere of competition has increased and the well established Grundy Organisation is being called upon to produce a lot of product – up to 20 hours a week. Its experience in producing game shows in the US and Australia has meant an inevitable move into the UK market.

Under the new 25 percent independent production quota regulations, both the BBC and the ITV networks are obviously looking to more co-productions. Grundy met up with the Director of Programmes for the BBC, Michael Grade in Los Angeles last year. He was looking for a game show for daytime television and after a year's discussion *Going for Gold* is the result. "I described to Grade a show which we were producing in the States in which we were going to use contestants from each state and he said in the light of its association with Super Channel, that was just the sort of thing the BBC was looking for."

The basic concept of the show is to bring together contestants from all over Europe to take part in a general quiz which will culminate in somebody winning a trip to Seoul for the Olympic games, hence the title *Going for Gold.* Grundy's researchers have been searching Europe for the participants .... "in church halls, universities, people from all walks of life ... but that's what's so good about game shows, they are the only chance the ordinary person has to be a star."

The show will be hosted by Henry Kelly and stripped four days a week for broadcasts throughout the UK and in European countries. Other European markets are foremost in Grundy's mind: "We have our little bag ready to travel to wherever the next opportunity arises."

There will, no doubt, be some surprises emerging from Grundy's "little bag". In the US the company has a number of projects in various stages of development and in France and Germany he aims to produce game shows in each country. Central TV in the UK is co-producing a seven hour drama, based in Singapore and there is a possible mini-series in the pipeline.

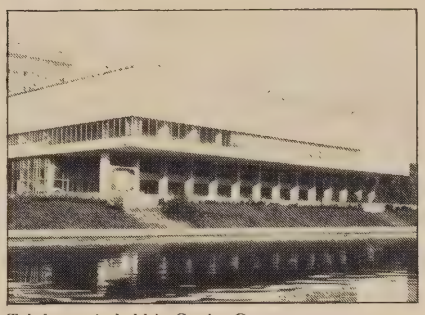
This worldwide activity requires a good team to support the chairman and Grundy depends on Ian Holmes, President and Managing Director of the organisation and Bill Mason, who is in charge of the light entertainment round the world. This means Grundy can look to future aims with a clear head. "My concept is to create production companies and profit centres in each country which will make products specifically for that country" he explains. He already has over 1,200 people working from his offices. They are strategically positioned around the world and further expansion is impending. It could be that Grundy has gone for gold and found it. ■

Teleforum–room for improvement?

ONCE AGAIN Moscow played host to a businesslike, yet friendly and relaxed Teleforum. Many of the regular attendees were there and some interesting product was screened. However, a number of the Intervision members who organised the event were asking whether they could get more return for the substantial amount of money they invest in the event.

Hard currency

Although part of Teleforum's function is to provide screenings for the exchange of programmes between the Intervision members, its main objective is to sell programmes to the West for hard currency, which in turn is used for the purchase of Western material. Increasing success of the markets in Cannes and Monte Carlo as well as Moscow's own film festival in July has made it difficult to attract a large number of buyers from the West to Moscow.



Teleforum is held in Soviet Centre.

Eugene Oksyukevich of Soviet TV, the President of Teleforum's organising committee, told *TV World* that they were satisfied with the event but are looking for improvements. One of the strengths of Teleforum is that the buyers that do come, see a great deal more material of the members than they do at events like MIP.

Among the changes that are being suggested by the Intervision members is a move to a new venue within Moscow where both accommodation and exhibition would be in the same place, or further afield to a resort on the Black Sea or Baltic. The event could also be rotated between the capitals of the member nations.

The participants would be required to reserve more new material for first showing at Teleforum to give programmes more incentive to make the journey. There is also the suggestion that more buyers would come if the Moscow Film Market normally held in July was run together with the TV event. There is general agreement that help should be available for buyers from developing countries.

These and other proposals are being examined by the member countries and will be discussed at the organisation's March 1988 meeting in Budapest. Committees in any part of the world are not known for their speed at decision making and the international committees are the slowest of all. One of the key words coined by Mr Gorbachev means "speeding up"; it will be interesting to see how soon any of the proposed changes are implemented. ■

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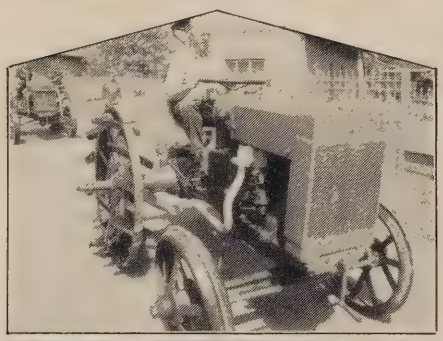

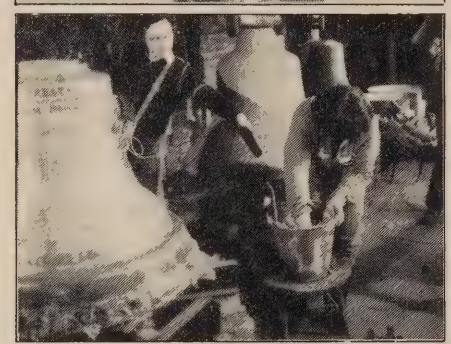

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Growing with glasnost

The glasnost policy is opening up the Soviet market to the rest of the world, *TV World* reports from Moscow.

THOSE BUYERS who made the journey to Teleforum in Moscow were provided with the added interest of viewing programmes from the Soviet Union and other Intervision members that would not have been available before the *glasnost* policy of Mr Gorbachov.

Glasnost applies to programmes kept on the shelf for sometime and only released now, or that cover subjects that would not have been dealt with prior to the policy.

The Teleforum visitors themselves noted the difference in the Moscow TV schedules from what they had viewed in previous years. In addition to the new dramas, *Good Evening Moscow*, the nightly news and current affairs programme, highlights social and economic problems that would have been taboo previously. *Spotlight*, a ten-minute late night current affairs slot often questions matters of policy, such as, why the Crimea is losing the country's best vineyards in the interest of the anti-alcohol campaign.

Buyers at the market were impressed by *A Vacation In September*, a dream which raised the moral issue of the role of the male in Soviet Society, *The Flamingo Brings Happiness* about the problems of the youth and *Some Features For Lenin's Portrait*, four films about Lenin's life, avoiding some of the gloss of past productions. None of these programmes would have been shown two years ago.

In addition, Soviet TV was offering a musical documentary about *Maya Flisetskaya* the famous ballet dancer, a musical animation version of *Treasure Island* and six documentary half hours about the Kremlin and its history.

The Polish TV sales agency Poltel also promoted drama that had been taken off the shelf after a number of years. *The Big Race* made five years ago is set in the Stalin era and *The Lonely Women* made in 1981 deals with the problem of single parent families. Both productions were sold for TV and theatrical showings.

Poltel's success in selling overseas is particularly important for Polish TV which survives only on licence income and receives no subsidy from the government. Its imports of over 1,700 hours of programmes from the West must be paid from earnings from its sales, co-productions and the biggest earner, the hiring out of its production facilities.

Production facilities, particularly its expertise in dubbing, provide useful income for the DDR Fernsehen. It has also met with considerable success with its major productions, its six part period drama *Saxony's Splendour and Prussia's Glory* has been sold in sixteen countries and recently won high ratings and top reviews in West Germany. *Freischutz in Berlin*, a dramatic story about producing an opera in 19th century Berlin, has also sold well. There were several new contemporary drama including *The Circle*, a detective thriller.

scene from 'Panopticum of the City of Prague'

Among the other new plays that caught buyers' attention was Telexport's *A Panopticum of the City of Prague* about the Prague police criminal department during the 1930s. Telerimpex of Bulgaria introduced *A Story With a Dog, Without a Dog* about people's desire for happiness, and from Romanian TV, a war story about a child *A Song at Dawn.* ■

Taking a check on Czech TV

Almost a third of Czechoslovak TV's output will be bought in from abroad by 1990, as the authorities announce a four percent increase on the quota. Renata Vronska asked Deputy Director General Jiri Fer to put her in the picture.

TV World: As the only TV organisation in the country, what is the general set-up, and what are the differences between the channels?

Jiri Fer: We broadcast approximately 140 hours a week on both channels. Channel I is aimed at the whole of Federal Czechoslovakia; on weekdays the transmissions are from 08.30 till 12.00 and then from 16.00 till 23.30. At weekends there are continuous broadcasts from 08.30 till 00.30.

The weekday morning programme features programmes from schools and re-runs of premieres shown the evening before for people working on the afternoon and night shifts.

The weekend mornings are devoted to children, weekday afternoons – 16.00-19.30 – and have current affairs, educational and documentary programmes and regional topical events magazines. Weekend afternoons and early evenings are filled, with sports transmissions, childrens programmes, drama and entertainment.

At 19.30, both channels present a 30-minute main news broadcast.

Prime time goes to current affairs and particularly to productions of plays, mini-series and films, supplemented with entertainment, music and culture programmes. On Channel 1 concerts of serious music have their regular slots.

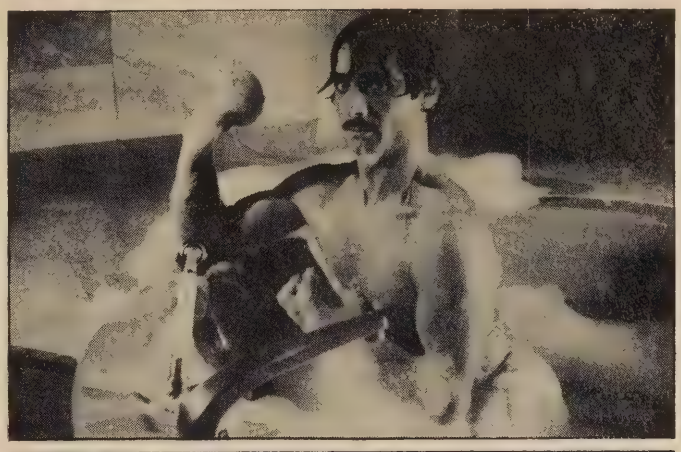
Channel 2 is designed to offer an alternative to Channel 1 and is transmitted on the national circuits, separately for Bohemia, Moravia and Sovaia.

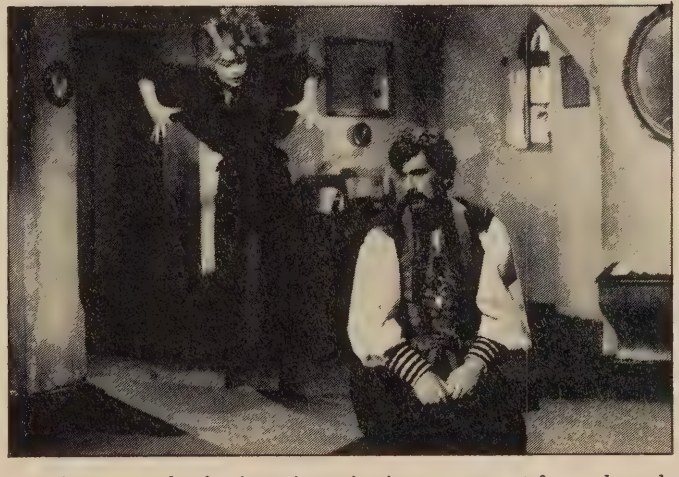
With this channel the weekday transmissions begin at 16.00 and end at either 23.00 or 24.00 and the service offers children's programmes for weekday afternoons, supplemented by educational, sports and drama. Two evenings a week of prime time viewing is reserved for the television youth club, for young people of 15-25.

There is a regular serious music slot, numerous dramas and the domestic topical events programme goes out at 21.30 and 22.00. At the weekends on Channel 2 programmes are transmitted from 08.30 till noon and then from 15.00 till 23.00.

We could currently divide the total broadcasting on both channels into 26 percent from abroad, 30 percent reruns and the rest is all our own production – and this is in each of the genres. From 1990 our intention is to increase the current 26 percent of imports to 30 percent which would mean a colourful selection in TV and films from all over the world. However, I would like to make it clear that Czechoslovak broadcasting is NOT all that is offered to the people of our country. In various

continued on p110 ►





The range of Czechoslovak Television: (top) light entertainment: 'A Revue for Six Crowns' (middle) comedy drama: 'Famous Tales about Outlaws' (bottom) TV opera: 'Faustus Eternal.'

A check on Czech TV

► continued from p109

regions of our republic the Soviet Union's first channel signal can be caught and in the border regions the TV signals of all our neighbours are received.

TVW: What is the broadcasting pattern of Czechoslovak television and does it differ from our European companies?
Fer: With the contents of our transmissions we try to satisfy all the social and special-interest groups. I do not think that the composition and type of programmes differ greatly from our neighbours – looking either east or westwards. However, in comparison to other TV companies we do broadcast a high percentage of our own drama productions – 250 premieres a year. Although this is quite expensive we can afford this 'luxury' thanks to good authors, excellent actors and a certain number of real director personalities.

Another significant difference in our broadcasting is the high percentage of music and we try to cultivate this tradition. The largest number of programmes consist of serious concert music, then come the brass bands – the older generation viewers love it – then comes folklore. Pop music is a bit of a problem. In comparison to the west we broadcast much less because we are not satisfied with its standard and make strict selections. It is here that we have the most work and the greatest changes ahead of us.

TVW: Don't you present too many political and educational programmes?
Fer: That's according to how you look at it. The political programmes, that is the current affairs from home and abroad, are of a quantity comparable to any other European state TV company. Our reports from abroad do not differ particularly from the GFR or Hungary. Our current affairs programmes are popular – with viewing figures of about 6 million a day. We do all in our power to ensure that viewers comprehend contemporary world problems as well as domestic affairs.

TVW: What are your criteria for putting on programmes?
Fer: We have a basic starting point and that is the determined effort to make the TV screen serve the working people. This is our primary criterion. We can't have programmes that are at variance with our state constitution. And our whole programme univocally reflects the role of the communist party as the leading power of our society. For example we have a morality law to protect our children and young people and that is why we refuse all programmes in which the degree of violence exceeds the limits of what might be called 'normal'. The cultural and professional standards that we adhere to I considered to be a matter of course.

Facts and Figures

- **Transmission began in 1953 with four hours of broadcasting a week to 3,380 TV sets.**
- **Currently there are 4.3 million TV sets, reaching 96 percent of the population**
- **In 1986, Czechoslovak TV broadcast 10,080 hours on two channels.**
- **There is no cable and VCRs are only just arriving**
- **There are 11 studios in Prague with 10 programme departments, 4 studios in Bratislava and a regional studio in Kolsice**

Another criterion is the interests of our society. For example, in June this year the proposal for the new law on state enterprise was offered for general discussion.

So we broadcast press conferences and live meetings with ministers, problematic points were explained by experts and various opinions stated in confrontation. These went out at prime time. We also show plays and films which openly discuss the most pressing problems that we all come across in work and home. We would like to apply the rule 'the more topical and pressing the subject, the higher the artistic standard of the programme', but I must admit that we do not yet have as many good ones as we would like.

As we have the monopoly for television in our country we have to fulfil many general functions of the media – from the informative, through the educational/asthetic to the entertaining and recreational.

In order to discover if we are successful to this end, we have a special department viewer research which has been following the interest/percent of viewers' ratings/satisfaction. This was begun in 1971 and the programmes are presented through a weekly sociological research project. We publish the detailed analysis in an internal bulletin which every programmer and creative TV worker finds on his desk every week. Long term trends are compared with other departments and with abroad.

There is another department – viewers' letters – which handles some 600,000 letters a year. We are strict with ourselves and every Friday there is a meeting of department heads where uncompromising analyses are made of the successes and failures in last week's broadcasting of programmes. Our viewers are becoming ever more demanding – a fact that brings sincere pleasure but naturally further worries. We know that we cannot possibly comply with all the demands.

For example, over the past two years we have been getting ever more emphatic comments from our viewers' letters that the heroes in our films smoke too much. We cannot eliminate smokers from the films – that is not realistic – but it was an instigation to present several programmes on the subject of not smoking.

Also, last year we received yet more critical notes on the lack of popular entertainment so the management installed a 37 year old department chief and the first results are appearing.

TVW: What about censorship? Do you have any prohibited subjects?
Fer: No, there is no such censorship, our television is well organised. Each department has its own management. It is up to the professionals to choose a subject, settle on the script and produce the programme. If anyone thinks their programme was shown at an unsuitable time he turns to the chief editor of TV scheduling or to me.

Yes, there are prohibited subjects. We apply the same criteria to our own as to imported productions. For example, we refuse porn pictures openly promoting fascism and war, cruelty, brutality and perversity. Then there are programmes we consciously reject because they bring the superficial into the subconscious of the people and are at a variance with our moral and political ideology. We have our own culture – a brick in the structure of Europe and world culture and in this sense we want to contribute to the building of our common European house. We have our own way of life and refuse to accept the American influence in this sense, but we do know that we have plenty of problems and we want to handle them quite openly. ■

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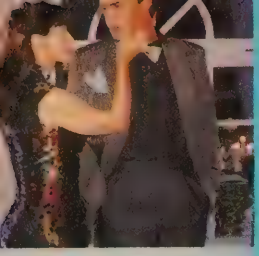

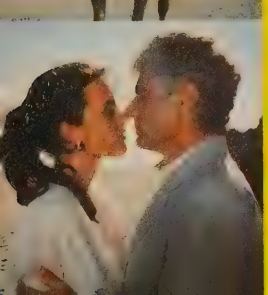

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The fight to stay alive and kicking

Bill Peterson reports on the latest new media developments.

NOW THAT West Germany's regulatory house is more or less in order, commercial TV's jockeying for position has begun. The summer and fall have seen a kaleidoscope of deals, programming initiatives and fresh starts.

KMP musicbox

West Germany will soon have a new general entertainment channel with heavy backing from Silvio Berlusconi's Fininvest. The new channel will be called Tele 5 and will replace "Musicbox" (not to be confused with the UK "Musicbox") on West Germany's cable nets.

Under the direction of Wolfgang Fischer, owner of Hamburg's Tristar Film & TV GmbH, and Dr. Herbert Kloiber, owner of Tele-Muenchen, the 24 hour music channel has been a consistent money-loser. Earlier in the year initiatives were made for participation by Burda and Bauer, the two major publishers to leave the SAT 1 consortium, but the publishers finally bowed out. Burda later bought a two percent share in RTL Plus.

Musicbox's parent company Kabel Media Programmesgsellschaft (KMP) now consists of equal 45 percent shares held by Tele-Muenchen and Reteitalia, and the remaining ten percent in the hands of Wolfgang Fischer. KMP's managing director will be Fischer. Kloiber will be Chairman of the Board of Tele 5. The other members will be Tele-Muenchen's Dieter Weissflog and Reteitalia's Carlo Bernusconi and Dr. Pizzoni.

The Berlusconi investment in the project is reported to be DM 50 million (US$27.4 million). It naturally follows the Italian media magnate's policy of developing interests in private media Europe-wide.

Tele 5 will debut January 1 1988 with a programme line-up designed to appeal to the youth market. Although still confined to cable for the time being, offering a general schedule will probably help the new channel win terrestrial frequencies, although most new broadcasting channels will probably go to long-established competitors SAT 1 and RTL Plus.

New terrestrial frequencies

The real start of West Germany's media summer was the surprise announcement by the PTT, the Bundespost, that more free frequencies have been found for over-the-air commercial television. This was an announcement distinctly different from the first one a year ago, when the Bundespost shocked everybody by offering 65 open frequencies after years of claiming there were no open channels left. No sooner had that announcement been reported when the Technical Director of ARD responded with the announcement that the public network needed at least two thirds of the frequencies for extending its services to areas not yet covered.

Now, Post Minister Schwarz-Schilling was saying he had dug up 108 primary frequencies to serve 100 cities – some with a population under 100,000 – and 70 more frequencies to serve 65 cities with second commercial channels. This time the minister was careful to point out that most of the channels had already been coordinated inside the country – meaning no other user including public television has any claim on them – and about 25 percent had also been coordinated outside Germany. Total coordination was to have been finished by year's end.

According to West Germany's constitution and the treaty arrived at last spring among the states, the frequences will have to be awarded on an equal basis to all qualified applicants. With Tele 5 coming into the picture, competition for available frequencies is sure to be intense.

Sat 1 off and running

Meanwhile, Mainz-based SAT 1 has been widening its terrestrial audience, pulling it out of the "cable ghetto" as Programme Director Juergen Doetz put it. Midsummer the channel added the city of Trier to its hit-list, and then put on the crowning touch with the inauguration of Channel 25 in Berlin at the end of August, just in time for the biennial Berlin Broadcasting Exhibition at which SAT 1 had a high profile. It now boasts a reach of about 2.50 million homes over the air, in addition to 2.7 million cable households in West Germany and 900,000 in Austria.

The channel used the greater reach as an opportunity to boost its advertising rates. From January to March 1988, a thirty second spot will cost an average of DM 3776 (about $2075).

SAT 1: high profile.

SAT 1 also got special permission to run commercial breaks during its live, exclusive (for Germany) coverage of the US Open tennis tournament. Normally German stations are not permitted to break into programmes for advertising, although both private and public TV get around this rule by showing some shows in parts, with commercials and other items in between. In this case the station was allowed to show commercials during the changing of sides in the tennis play.

The Mainz station's penetration into Berlin has not been free of the same trials the channel has faced before in Munich. The transmitter is located in a different area of the city from those of the public stations and it's also much weaker, so most households have to add an antenna element or change the building antenna to be able to receive it. A local television shop reported it was doing a roaring business in amplified room antennas.

RTL Plus to enter morning market

RTL Plus has a reach much lower than SAT 1, and it's been fighting hard for both viewer and regulatory acceptance. The Luxembourg channel has been Germanizing itself and will be spread between Cologne and Munich. Some departments like programme ac-

continued on p115 ►

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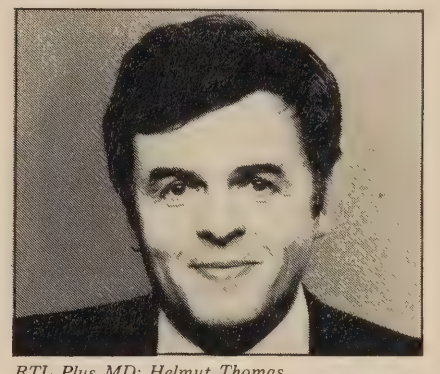
The fight to stay alive

► continued from p113

quisition have already moved to Munich.

One area of West German TV which has not been explored by the new commercial stations is the early morning. Now RTL Plus has taken the plunge and has announced plans for West Germany's first national breakfast show. In its usual style it intends to do it with much zest and not much budget. In an interview, RTL Plus director Helmut Thoma announced the first year's budget will be only DM 5 million (about $2.76 million). *Guten Morgen Deutschland* was to have debuted by October 5.

SAT 1 has announced plans to enter the breakfast TV arena too, and so have some of the public stations. In Berlin, a sure competitor will be RIAS-TV, the new TV arm of the US-funded radio station (Radio in the American Sector), which will go on the air next year. Its prime offering will be a breakfast show on Channel 25, the same channel used by SAT 1. RIAS-TV received the right to rent the under-used facilities at Berlin's Cable Centre for its broadcasts. The facilities were paid for by a share of a special "Kabelgroschen" (cable pennies) levy of DMO.20 on the public TV licences. This levy will never be repeated, so Berlin Cable needs a steady income which will now be provided by facilities rental to RIAS.



RTL Plus MD: Helmut Thomas.

Both SAT 1 and RTL Plus are fighting for the franchise in the northern state of Schleswig-Holstein. As in several other states, the combination with a local programme provider might influence the decision, which was expected when *TV World* went to press. In Munich, RTL Plus is set to take the second frequency to open for private TV and has forged a relationship with MAZ-Studio Munich as local provider. Meanwhile, TV Weiss-Blau, the main local programmer in Munich in conjunction with SAT 1, is reported to be in financial difficulty.

TV-SAT, the cold bird

The launch of West Germany's DBS satellite TV-SAT 1 is to take place shortly. It appears that when the satellite comes on-line in the early spring, the potential viewing audience will be very easy to estimate – nil. This is because the chips to enable viewers to receive the satellite in its D2-MAC standard have not yet been developed. There seems to be no chance that the equipment will be on the market within the next year to enable reception.

Although D2-MAC proponents have

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Werner's earner

AMONG the dozens of programme providers, cable channels and satellite ventures making up Germany's new media, there appears to be only one person breaking even in the television field.

His name is Manuel Werner.

He runs a small company called Feature Video, which single-handedly makes six hours a week of programming for Berlin's so-called Mixed Channel. This is a cable channel controlled by the Berlin Pilot Project on which local programme providers can offer a daily, weekly or monthly broadcast financed by commercials.

While many programme providers have invested in fancy studio facilities and are nowhere near paying off their debts, Werner's operation is stripped to the bone.

In a normal apartment in the downtown borough of Charlottenburg, Wearner has a single second-hand video camera, a BVU recorder, and a few lights. His staff numbers one: himself, although some friends come in to help him out from time to time, and he has some assistance selling advertising time.

Werner's main product is a late evening show on which members of the public can appear looking for mates. Werner, who is host, producer, editor, and cameraman, interviews the guests off-camera (because he is actually operating it) about their preferences.

"We have all sorts of people," he said, "older, younger, very pretty girls, homosexuals." Prospective partners can call the "studio" and Werner sets up the meeting. There have been six marriages by people introduced on the show, and last May the first child (a nine pound boy) was born as a result of a meeting on *Partner's Choice.*

If partner-seekers are too shy to go on camera, there's also a section of the show on which a female friend of Werner's will read out names, but they have to pay for this service. On camera appearances are free.

In another segment Werner reads a horoscope. A local celebrity hairdresser comes in to give styling tips. The show is rounded out by a music video (shot by Werner in one take without cuts) or sometimes an erotic video. Soft porn used to be a regular part of the show, but it was dropped because Werner couldn't find enough tasteful erotic material.

Werner edits the show at Berlin Cable's top-of-the-line studios, and adds a professional touch with computer graphics donated by a local facilities house in return for a plug on the show.

The programme is seen by about 100,000 viewers a night according to a recent survey. Even so, Werner cannot attract any national advertising money. German advertisers and agencies are still suspicious of audiences in the thousands rather than the millions that they can reach with the public networks. Werner's customers remain the jewellery shop on the corner, the furniture mart down the street.

No body can keep functioning as a one-man-band forever. Werner unfortunately missed the boat when tenders were called for local programmers for the new over-the-air commercial channel. Although he would have been a prime candidate, he missed the licence application deadline. Now he's trying to get together with someone who did make a successful bid.

Werner also dreams of a channel on the Astra satellite, but the projected $5 million transponder rental is beyond his means. He says he's been in contact with possible backers, but there are no concrete plans. ■

Three different way

Dutch TV would like to have a third channel, but there's three plans, and three companies involved. Bill Third reports.

DUTCH television is still balanced precariously between the big bad world of hard-nosed commercialism and the comfortable, subsidised environment created for it in the most delightful part of the Netherlands.

Until recently, the Dutch government was careful to protect Hilversum from anything that reeked of commercial broadcasting. Advertising was (and still is) only permitted to certain times, via the STER, a foundation specially created to regulate and control TV and radio advertising, and to collect the revenue. Until recently advertising was restricted to a few minutes immediately before, and immediately after the news on both channels, but now there are "floating blocks" twice an evening between programmes. The licence fees collected from viewers plus the income from the STER is of course used to finance broadcasting. But also, in a typically Dutch fashion, part of the STER money is used to compensate publishers of newspapers and magazines for advertising revenue that they may or do lose to television.

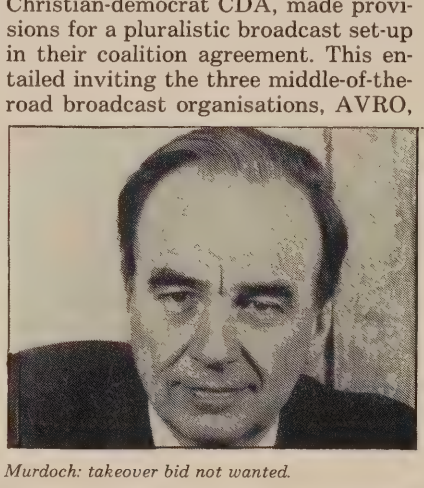
This linkage between the advertising revenue of broadcasting and print has proved one of the most serious stumbling blocks in the reorganisation that Dutch television so clearly needs. The other major factor stopping Dutch television evolving into something really worthwhile, is of course the link between political parties and the broadcast organisations.

But despite these restrictive factors, there is increasing pressure, both from politicians and the broadcast organisations themselves, to get proper commercial television going here. Competition from the satellite stations, the development of commercial television in neighbouring countries, and developments in the publishing world, mean that the Dutch government has been forced to revise its media policy.

Untapped potential

The limited scope for advertising on Dutch television means that advertisers must use the satellite stations to get their messages across. But since the Minister responsible for media affairs, Brinkman, dictated that advertising should not be aimed at the Dutch market, the slightly laughable situation has arisen whereby Dutch ads are dubbed in English! And clearly, there is a great untapped potential source of advertisers just longing to get on the air. The increase in STER advertising time goes some way towards meeting this, as does the creation of the third Dutch channel, due to start on April 1, 1988. However, neither of these moves will do very much to resolve the key issue, since they will not give programme makers big enough budgets to produce high quality programmes that can compete with what foreign stations offer.

The present government, formed by the right-wing liberal VVD and the Christian-democrat CDA, made provisions for a pluralistic broadcast set-up in their coalition agreement. This entailed inviting the three middle-of-the-road broadcast organisations, AVRO,



Murdoch: takeover bid not wanted.

TROS and Veronica, or a combination of at least two of them, to leave the present Hilversum set up. If three of the broadcast organisations agree, the government envisage a completely commercial channel, if only two agree, then it would set-up a semi-commercial channel.

The TROS, which began life long ago as a pirate station on a drilling platform off the Dutch coast, made its plans for commercial television known in November 1986. The AVRO followed on in July of this year with its own plan entitled, "From public to private broadcaster". Veronica, which started as a pirate radio station broadcasting from a ship in the North Sea, adopted the slogan "Holland is too small for Veronica," but while this was loudly proclaimed, the slogan soon disappeared. This could have created the impression that Veronica had quickly dropped its ideas for commercialisation, but nothing would have been further from the truth. At the beginning of September, Veronica unexpectedly came up with its own proposals.

The diversity that plays such a role in Dutch broadcasting was als reflected in the proposals of the thre broadcast organisations, who came u with three different proposals – albe with some common elements – for se ting up a commercial channel. For e ample the TROS which has alway hankered to return to the commerci domain since becoming a public servi broadcaster, would very much like t co-operate with AVRO and Veronic Basing its proposals on the coalitio agreement, the TROS is seeking a de with publishers that envisages sharin advertising revenue, with commercial being transmitted between and durin programmes. In its plans, the TROS claiming two days of air-time of minimum of eight hours per day. Te prcent of this will be devoted to adve tising. The TROS would like a fre hand in determining programme co tent, but says that it intends to carr at least 50 percent domestic Dutc productions. Profits would be share between the commercial broadcaste and the publishers.

No publisher involvement

The AVRO is the only one of th three broadcast organisations in que tion that has no real commerci background. The chairman of th AVRO, Wallis de Vries said in hi speech to AVRO's annual genera meeting in September, that, "Th AVRO wants to go back to its roots, in other words, the independent pos tion that it held when it was set up 6 years ago on purely private initiative The AVRO is quite prepared to wor along with the TROS and Veronica but wants no publisher involvement.

"The AVRO does not see any futur in joining an alien commercial join venture," according to Wallis de Vries "It wants to completely retain it original identity and character". A pre condition for this is the maintenance o the 'membership' aspects of th AVRO, something that both TRO and Veronica also agree on. on.

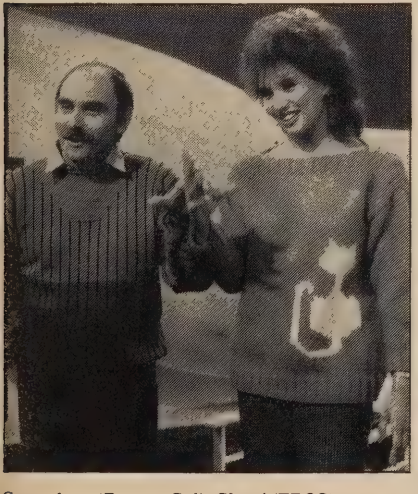
In the AVRO plan, the third, com mercial channel should be finance from the STER revenue from all thre channels, with the STER bein privatised. The commercial broad casters and publishers would wor

f going commercial

together in the STER. The revenue would be used in the first place to finance programmes, with the remainder being divided between the publishers and the broadcasters. According to the AVRO scenario, the public broadcasters would be paid out of licence fees. The AVRO envisages three days of air-time, but not on a Sunday, since advertising on the Sabbath is forbidden by law. (And this is a country that is the Vice capital of Europe!) So Sunday is of no interest to the commercially minded, but will provide the perfect spot for quality programmes that express the identity of the religious and political stations.

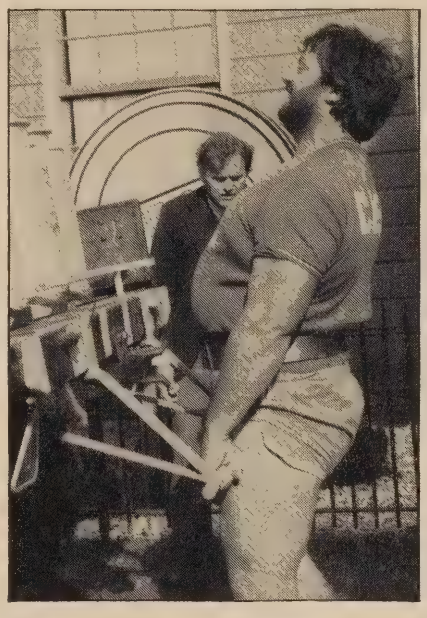
The organisation that is the youngest in every sense, Veronica, does not see any future in co-operation with either AVRO or TROS, the more so since this is not actually prescribed in the coalition-agreement. Veronica's boss Rob Out says, "You cannot join things together that were not made to be joined together. So we do not want to merge at the moment, but we do not exclude it as an option in the future."

Veronica plans to make its members shareholders of three limited companies: Veronica Radio & TV, Veronica Publishing (for the TV guide) and Veronica Enterprises (programme pro-



Scene from 'Banana Split Show' (TROS)

duciton, commercials, jingles and merchandising). In Veronica's plans, profits will be reserved for future investment (sic) and also go to the Dutch Press fund for ailing daily and weekly publications, as a compensation for lost advertising recenues. But Veronica rules out co-operation with the publishing world. Rob Out says, "We do not want to be taken over by Robert Maxwell or Rupert Murdoch. Nor do we want to make our news bulletin a daily newspaper." Veronica envisages broadcasting for 36 hours



Will AVRO prove to be the strongest? Photo taken from The Strongest Man (AVRO).

split over two days, with a minium of 7.5 percent of broadcast time being made available for advertising.

Currently, the biggest difference in the three plans seems to be in the manner in which the advertising revenue is to be split up, and the share that the publishers will receive, with Veronica very definitely steering its own course. However, the AVRO and the TROS still see room for co-operation, despite this. Wallis de Vries of the AVRO sees enough common ground to make discussion worthwhile. The TROS too is optimistic. "In the press, the differences in stand-point are made to look bigger than they actually are, but we are in fact closer than the publicity would suggest," according to a TROS spokesman. "In its letter to the Minister, Veronica has said that where necessary, it will co-operate with the other parties." the TROS is aiming at a pragmatic approach, and hopes to have joint discussions with AVRO and Veronica, before going to see Minister Brinkman.

The director of the STER, Mr Smeekers is particularly enthusiastic about the AVRO plan. He expects that the privatised STER will be able to get enough revenue from the market to make AVRO's plans viable. However, he does have his doubts about the plans for the STER to continue to do the advertising on the public service networks, with the revenue from this financing the commercial network. In his opinion, the public service networks should also receive part of the revenue from the STER.

As far as the other public service broadcasters go, the VARA and its chairman Marcel van Dam, have reacted the most vigorously to the plans of AVRO, TROS and Veronica. Van Dam sees the plans as a sneaky way of getting more money and air-time and under those conditions, the VARA is also interested in taking part. And like his colleagues at the NCRV, van Dam protests that the plans do not match the coalition agreement. However, the TROS see this as 'throwing sleepers on the railway tracks'. According to the TROS, there is only room on the commercial network for the big "A" rated broadcasters. If the smaller broadcasters want to go commercial, then the TROS is sure who will emerge as victors – the TROS!

Politicians are currently adopting a 'wait and see' position, although the Dutch Labour Party has already declared itself an opponent of commercial television. The coalition partners in the government take the stand point that there are still some barriers to be removed before an agreement can be made. In this context, the CDA points out that Hilversum is too free in its interpretation of the agreement. The VVD sees it more as a case of minor disagreements that can be sorted out easily.

Minister Brinkman himself is pleased that of all the three large 'commercial minded' broadcasters have submitted plans for commercial television. As far as he is concerned, an important part of the coalition agreement is bearing implementation. He intends to have discussions with the broadcast organisations in the months ahead.

In any case, a lot of talking will have to be done at various levels, before the Dutch public service broadcasting system makes the change to a pluralistic set-up with a commercial channel. First of all comes the opening of the third channel. The coalition agreement is in force until 1990, and although they are yearning to get started, the broadcast organisations do not envisage a fully-fledged commercial channel operating in the Netherlands before then. ■

A strike for independents

Belgium's new independent RTL-TVi is challenging RTBF. Jean Louis Erneux reports on the scheduling and politics involved.

BELGIUM has definitely entered the age of private television. Since September 12, RTL Television has become RTL-TVi (Television independente) in the most heavily cabled country in the world.

From a political point of view, it means that a Belgian company is now running what was until several years ago the *de facto* commercial station for the French-speaking population, and that this company is officially entitled to challenge the public service station RTBF. For the viewers, it doesn't make that much difference but there will be, however, some major changes in the schedule.

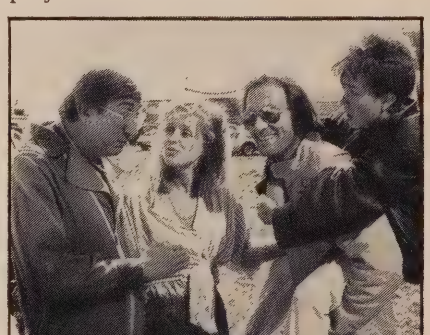
The 26 journalists from the station will commit themselves for extensive news coverage throughout the twelve daily hours of transmission. A 15 minute news programme at 13.00 hours, will compete to a certain extent with the radio news programme from the RTBF and is also the only midday TV news produced in Belgium. Another half an hour news programme remains at 19.00 hours and, what Brussels claims to be new on European television, short bulletins are broadcast each hour, surrounded by advertising.

There will be games, including one broadcast twice every day and produced in Charleroi. Big entertainment shows shot in Belgium are promised for the future. And, as in the past, there will be lots of series and movies every day: three series in the afternoon, (The US daytime soap *Santa Barbara*, another soap and a 52-minute series repeated in the late evening) and another one at 19.30 (including the American hits *Dynasty* and *Falcon Crest)* . This last one represents an interesting experience for RTL-TVi since it has been scheduled at a time when the main news programme from RTBF - which scores the highest TV ratings - begins.

RTL-TVi also wants to challenge the RTBF in the field of movies. There will be one every evening at the well-known French pivot of 20.30 (the French channels and sooner or later La Cinq, through cable, attract part of the Belgian audience), and a second one on Friday and Saturday late evening. Belgian shorts are scheduled every Thursday evening.

In exchange for the exclusive right for a Belgian company to transmit advertising in the French part of the country, RTL-TVi committed itself to buy, produce and co-produce extensively within that area, in the order of BF 600 million (US$17 million) during the first year of operation.

Bibiana Godefroid, news presenter and also in charge of buying fiction at MIPCOM, explains that "the primary vocation of our channel is to act as a broadcaster. But if that means entering into co-productions, we will do so. We have several projects," she adds, "but they are still to be finalised. For example *L'agence K*, a thirteen part 26 minute long suspense series with the Belgian company Scarfilm and a French partner. Or Pierre Levie's *Pixel Tree.* a children's programme mixing live-action and computer animation, for which we are seeking several international partners. We think it is absolutely essential that Belgian (ie. from the French-speaking community) partners be integrated in international projects."



A scene from the RTBF/Lamy Films co-production: 'Gros Coeurs'

The RTBF is the only Belgian broadcaster present at MIPCOM with a stand. The main offer will be Pierre Joassin's tender 90 minute movie *Gros coeur* as well as several documentaries including *Black America* directed by the French journalist Nicole Bernheim and the Swiss Pierre Koralnic, coproduced by Antenne 2, Television Suisse Romande and RTBF.

In the Flemish part of the country, there are also plans for a commercial station. As in Wallonia, there has been for a long time the political will but the difference is that the south of the country had RTL whereas the north has nothing to build on.

By law this TV station — in which Flemish publishers should hold a majority in the equity - must produce 40 percent in-house productions after a period of four years. The Flemish government will in due course determine when a minimum quota of 50 per cent of domestic productions will have to be reached. The Media Council, a 37-people advisory body to the Flemish government, has recommended not to count news and sports programmes as well as ads, teletex and quizzes in the total at its own productions. But Patrick Dewael, the Flemish minister of culture in charge of the media, rejected the idea considering it "impractical".

Prosper Verbruggen, head of purchasing at the Flemish public broadcaster BRT, says he has no fear with the possible arrival of a commercial station in Flanders. "The Netherlands declared they don't want it on their cable nets and there is still a political question mark on its presence in Brussels." He adds "Will this commercial station then be able to survive with a potential audience of maybe 4 million people? In any case the channel will be forced to buy old stuff, during the first years of operation".

As opposed to its French counterpart the BRT has no stand at MIPCOM. "We are present at Monte-Carlo and at MIP-TV. MIPCOM is still new, but it is highly probable that the Flemish public broadcaster will attend the three markets next year and then evaluate which ones are the best fitting to its needs," explains Verbruggen.

At this time, BRT buys roughly one third of all its TV programmes. Among other things we produce dramas or documentaries talking about Belgium that have a great public impact. You can't buy that sort of programme anywhere else. But there are also limit for a station such as BRT, which may have been reached," says Verbruggen, "Belgium is small and the financial and artistic potential are limited." ■

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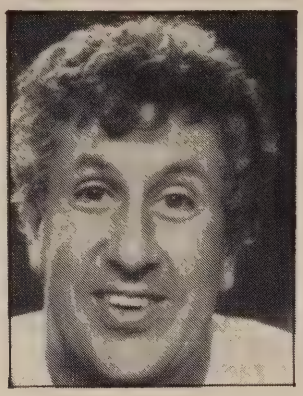
French interest ratings soar



Collaro: only 19 percent score on La Cinq.

ALTHOUGH a year ago virtually nobody in French TV would have been able to tell you what is a Gross Rating Point, *Le GRP* has become as much a part of the French TV vocabulary as *le sponsoring* and *le stripteaseuse.* That's in large part because until now French advertisers didn't seem to care all that much about the size of the audiences watching French TV.

With the privatiation of TF1, the creation of Canal Plus, La Cinq and M6, and the realisation of advertisers that the French were watching between four and five hours of television per day, the French TV audience has become an accepted fact of life and justifies the spending of more than FF8 billion ($1.3 billion) per year by advertisers who once avoided the *petit écran* for the billboard and the print press. So, being able to accurately measure the size of the TV audience has become a top priority of the French advertising community.

If La Cinq proprietor Robert Hersant recently took much criticism from French advertisers, it was in large part because he had promised audiences for his network's programmes that were several times larger than the final results. Although advertisers had been *guaranteed* minimal audiences of 25 percent for his highly-paid prime lineup (programmes hosted by the likes of Stephane Collaro, Patrick Sebastien and Patrick Sabatier), the figures in the end were embarrassingly low: 19 percent for *Collaricocoshow,* 12 percent for Sebastien's *Farandole* and 11 percent for Sabatier's *Dix sur Dix;* these scores, moreover, being calculated only for the parts of France able to receive La Cinq.

Although Hersant announced after his disappointing first week of programming that he would cut by one-half the cost of a thirty-second spot (until then as much as FF270,000 (US$45,000) which is not all that much less than the FF462,500 asked by TF1 which, still, has an audience in the 30 to 40 percent range), French advertisers did not seem any more motivated to continue to purchase airtime on La Cinq. Indeed some even announced they would henceforth re-orient their ad budgets to TF1 and Antenne 2, which against all odds did surprisingly well although it remains under government control and has not been able to spend for programming and personalities the exorbitant sums spent by TF1 and La Cinq.

Given these results, it was not surprising that the reliability of the ratings themselves would also be called into question. At present there is a wide-ranging debate going on within the French advertising and TV communities as to how the TV audience in France should be properly measured. Until now, the *audimats* published weekly by Mediamétrie were the unquestioned arbiters of the size of French TV audiences. But, with allegations made recently by TF1 that La Cinq had been able to obtain a list of the locations of the 1020 black boxes used by Médiamétrie, and the subsequent publication of the list in the satirical weekly *Le Canard enchatainé* (which showed that a good many of the boxes were located in the French provinces – five alone for one tiny village – whereas urban France was heavily under-represented), the French advertising community has decided to find a new device. This may be Motivaction's laser apparatus which provides more precise information on viewing habits and has attracted much interest from the United States – which will allow the agencies to know precisely who is watching what, but also has the privacy-intruding disadvantage of recording everything that is going on in the room as well! ■

The fight to stay alive

► continued from p115

been carrying a dog-and-pony show to trade fairs and exhibitions to show how wonderful the new standard will be – provision for multi-lingual reception with viewer accessible language choice and a slightly better picture – the presently available equipment for receiving D2-MAC is racks and racks of very expensive gear. One of the major developers of the new standard said two years ago the chips would be ready for integration into consumer gear within a few months. They are still saying the break-through is a few months away.

Eureka TV

With the addition of Bavaria to its broadcasting area, this Munich-based current-affairs-orientated channel is now reaching cable nets in most of the country, passing the mark of one million homes penetrated. Actual ratings are undoubtedly low because Eureka reportedly has serious rough edges to smooth away. It offers an early morning show, and then comes backers on the air in the evening with a relay of the United States Information Service's Worldnet satellite feed with voiceover translation.

However, Eureka's staff lack broadcasting experience and have a tendency towards long, boring interviews and commentaries. Viewer reaction has been largely negative.

Still, everybody has to start somewhere, and this dark horse channel has brave plans. It recently announced it would extend its operating time from 11 to 18 hours at the beginning of 1988. Eureka will then be on air from 06.00 until midnight. Teleshopping is also on the horizon.

With the withdrawal of religious broadcasting firm Media Vision and jazz-orientated Music on Television from the Eureka consortium, *Medi Media* is now 100 percent owner of the channel. Eureka will also be a candidate for terrestrial frequencies.

The planned airtime expansion will include the purchase of two American series. *The Henderson Family* and *Texas* will be shown for the first time in Germany.

Eureka has also begun to raid other organisations for experienced personnel. From SAT 1, Gernot Pump has taken over a new Eureka office in Berlin, to be responsible for information management and teleshopping. From the CDU Party, Alfred-Joachim Hermani has become Executive Producer. ■

French independents must wait for work

Paul Michaud reports on the frustrating situation of so many outlets and so few orders.

WITH the current existence of six networks in France, the country's independent producers were gearing for a deluge of new orders this fall. But, this has hardly been the case. Rather, says Roland Gritti, the president of the Chambre Syndicale des Producteurs Privés, the situation has never been worse, with orders to members of his association way behind what they'd been last year when France did not possess the broadcast capacity it presently has.

Gritti, very rightly, blames the decline in orders on the French networks' lack of willingness to respect the production quotas of original French-language fictional programming they'd agreed to in their *cahiers de charges*, the charters they signed with the CNCL (Commission Nationale de la Communication et des Libertés), the governmental organisation that monitors the airwaves in France. Independent producers point with especial frustration to TF1 and La Cinq, two of the country's private broadcasters.

Set in motion

TF1, for its part, says it has confirmed some 230 hours' worth of fiction already ordered when the network was run by the French Government and has, moreover, set in motion another 126 hours of its own choosing. As for La Cinq, it has only set up very recently an office to coordinate the production of independently-provided fictional programming. Catherine Laporte of La Cinq notes, moreover, that negotiations are presently in progress with a number of French producers and that if all goes according to plan La Cinq will be able to soon to announce the ordering of more than 300 hours of new programmes.

But, the reality remains that the French are less and less interested in watching the kind of material produced until now by their country's independent producers. In the list recently published by Médiamétrie of the top-fifty programmes watched by French viewers last year, the highest-rated French-produced fictional programme – Claude Sautet's *L'Ami Maupassant* – falls only in the 41st position. French viewers would seem, according to the list, to prefer theatrical movies, or gameshows, or sports, or TV series from the US.

'Roue de la Fortune': an abundance of sponsors

And it's a preference with which the networks – especially the new private ones – hardly want to quibble, for it is much less expensive for them to buy in product from the US (*Columbo,* for example, which has been several times in re-runs, still remains a formidable hit with French audiences) or to produce a gameshow like *Roue de la Fortune* or *Intervilles,* which costs the networks hardly anything, for there is presently an abundance of sponsors for such vehicles which manage still to reach more than 30 percent of the French TV public.

Still, the French independents are not all that glum about the future of original fictional programming. There nevertheless remains the public sector – notably Antenne 2 and FR3 – still under French governmental control, and so more willing to adhere to production quotas dictated in all-important *cahiers de charges.* These, moreover, have been given by the government important subsidies – exclusively intended for the production of original fictional programming – which come from the proceeds of the sale of TF1 to Francis Bouygues and his associates. The French culture minister, Francois Léotard, has recently accorded FF200 million ($33 million) to Antenne 2 and FF100 million to FR3.

It is perhaps the system set in motion by M6, however, that will become more and more the norm for French TV. While adhering to its *cahier de charges,* this station orders much of its programming from two companies Hamster and DIC, which are subsidiaries of CLT – which happens to be the principal shareholder of M6. But even here, there is much hesitation about going ahead and spending money for programming that may not prove appropriate for a French public whose viewing habits justify, rather, more sporting events or gameshows.

For the moment, says Jean Stock, M6's directeur des programmes, his network has ordered two series from DIC and Hamster, and he is taking a wait-and-see attitude as for the future. In any case, he notes, M6 is not yet sure whether it will ever be able to be seen by a sufficiently large number of the French to justify the continued production of original programming. He says that before forging ahead, he would like to be sure that M6 will be accorded enough frequencies to be able to reach a truly national audience. ■

The complementary channel

IN THE midst of a new television season that was marked by hyperbole, much shouting and generally a good deal of noise, M6 has emerged as the one network of France's six that has won the respect of TV audiences for having kept a low-profile and letting its new approach to programming speak for itself.

M6's decision not to engage in verbal battles with the competition was probably in large part responsible for its excellent showing during the first week of French TV's new season. Refusing to take part in the shouting matches that saw General Managers Philippe Ramond and Etienne Mougeotte of La Cinq and TF1 slinging insults and charges that French television had never seen before, M6 managed, in the end, to reach a larger proportion of its potential audience than it had thought possible. According to Sofres/Nielson, M6 had as high as 30 percent market share and a 15.5 percent penetration of its potential audience in the Paris region.

Rebroadcasting

Much of the success is attributable to a philosophy uttered by M6's president Jean Drucker when he was named to his position earlier this year. This holds that M6, which does not possess the resources of its competitors, must think in terms of being "complementary" to what the other networks have to offer. "We must," says Drucker, "cultivate our difference, be original in our schedules, by our style and our tone. In a word, in our programming." And that has undoubtedly been the key to M6's recent success.

Like many of the other French networks, M6 schedules old American series - among them *Family Affairs, The Addams Family, Marcus Welby, I Spy, Little House on the Prairie* and *The Saint.* But, the channel's particular approach to rebroadcasting series as much as 30 years old is certainly worth a mention. In the case of two of these, *Mr Lucky* and *Peter Gunn,* two series that go back to the 1950s, M6's idea was to package them as part of a larger programme, called *Les Privés ne meurent jamais* (Dicks never Die), assembled by TV veteran Alain de Sedouy and presented by French recording and film star Guy Marchand, who himself has long been associated with US-style detective

M6 does not hold the resources of the other channels, but what it lacks in francs it makes up for in sheer style, Paul Michaud discovers.

roles. So, twice per week - on Sunday afternoons and Friday evenings - French viewers are able to view the old whodunits, in a context that certainly renders them much more contemporary and interesting. Overall, one has the impression M6 takes its public seriously, is ready to treat it with

'Little House on the Prairie'

respect, and does not see its audience - as do many of the other networks - as pure and simple Gross Rating Points.

Another example of M6's ability to "recycle" otherwise timeworn programming is in the way it manages to present the music videos that it is required by law to broadcast.

Under the direction of Thierry Chaptinel, one of France's foremost experts in the genre, music videos are placed into every conceivable new context, so that viewers will want to see them not so much for the videos themselves, but for how they fit into the total programme in which they figure.

Probably the most interesting example of this approach is *Sexy Clips,* broadcast Saturday nights at 23.25 and presented every week by a different girl who between videos removes her clothing. Already the videos in themselves are somewhat erotic, but what obviously maintains the viewer's attention is the *strip-teaseuse* whose performance is then voted on by the programme's audience. The context provided, the videos cost M6 practically nothing, but undoubtedly ads a new slant to clips that M6 has had to run already hundreds of times.

M6's smaller-is-beautifuler approach is also much evident in its attempt to come up with a programme somewhat like Antenne 2's *Sexy Folies* or TF1's *SuperSexy.* In the case of *Charmes,* however, M6 attempts to be more erotic by showing *less,* and in doing so in less time: like French TV's other such programmes, which last at least an hour, *Charmes* runs 30 minutes.

Applauded

The same can be said about M6's news operation, which has been much applauded these part few weeks. After studying French TV's more traditional news broadcasts, M6's information department was able to determine that just as much news could be brought to viewers in a much shorter time span. Thus, the creation of *Six Minutes,* as obvious reference to CBS's *Sixty Minutes,* with which *Six Minutes* has absolutely nothing in common. M6's solution has been to show no talking heads, only six full minutes of news film from around the world accompanied by a rather subdued voice-over.

M6 has also come up with the idea of letting audiences choose for themselves what films they are to see. So, on Monday nights, they are allowed to vote - by Minitel - for one of two movies, which usually are of a high calibre. *Film à la Carte,* as the idea is called, which previously had been regularly offered to viewers across France's Swiss border by TSR has with much success made its way definitely back to France.

Nevertheless, M6's situation is not all that comfortable, for the station (jointly owned by RTL and La Lyonnaise des Eaux) estimates that for this year alone it will have an operating deficit of the order of FF350 million (US$60 million). To better explain itself to advertisers (M6 charges a very reasonable FF13,500 per prime time GRP), the network has just taken on the BDDP advertising agency, which will seek to continue the visual style that has already attracted a substantial audience that continues to be loyal and increases by leaps and bounds every broadcast day. ■

An open verdict

Governments around the world are displaying an active interest in the debates over whether violence on television influences people. Gerard O'Dwyer reports from Finland where a recent research paper tried to pin down some conclusions.

THE SELECTIVENESS of Finland's national TV network's programme buyers and overall policy has limited the amount of violence young viewers are exposed to in Finland. This was one of several conclusions reached during research compiled by four Finnish academic researchers which has now been published.

One of the researchers, Professor Kirsti Lagerspetz, has conducted a major study on child behaviour to television. The study was coordinated from Turku University and encompassed over 100 children of school going age, all living in and around Turku City. According to Professor Lagerspetz, "there is little or no proof that children develop aggressive behaviourial patterns" from watching violence as depicted in films and crime series on television.

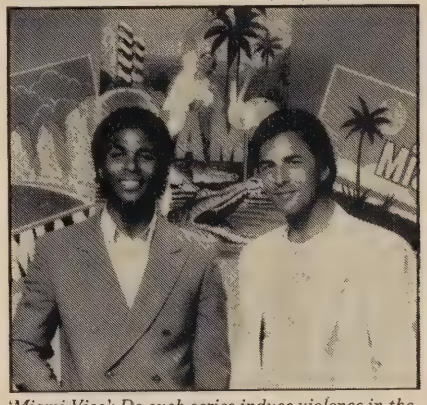
"While there are indications that television does influence children's habits and that TV violence may to some degree be responsible, it is very difficult to state precisely how influenced they are," she said.

Professor Lagerspetz, who has fronted the Finnish contribution to the overall international research on child behaviour and television violence states that family influences often have a more significant role to play in introducing children to violence than television. TV violence was kept to a "minimum" on national channels YLE one and two she said. "We have found that the national channels tend to keep violent TV series and films for showing until after 21.30 at night and sometimes even after 23.30," said Professor Lagerspetz.

Another contributing researcher, Professor Pertti Hemanus, stated that children today tended to watch what he described as "far too much television" which posed the question "what was missing in their lives that they had to watch so much television?"

"When you consider the benefits children get out of watching considerable amounts of television, it would appear that a lot of their free time is wasted," said Professor Hemanus.

According to researchers Patrick Tornudd from the Judicial Research Institute and co-researcher Kauko Aromaa, "television does not explain violence but merely projects it in the raw." "I believe from the research we have done that people tend to use

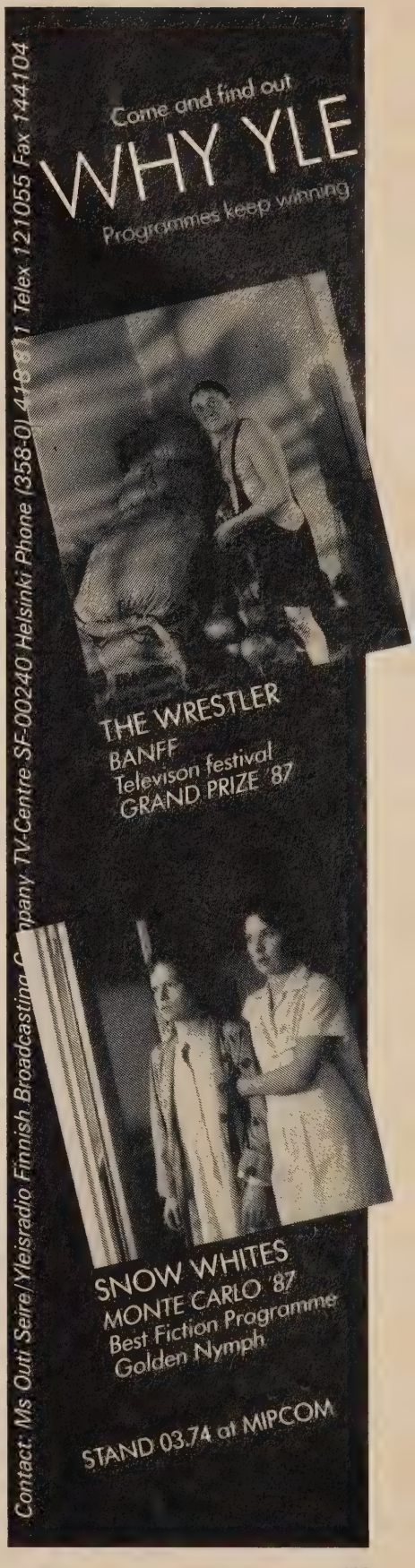


'Miami Vice': Do such series induce violence in the young?

violence on TV as a scapegoat for other inherent problems in society. There are many reasons for violence and violence as portrayed on TV is just one of many contributing factors" said Tornudd.

"If one looks at the crime rates in Finland one finds that these rates have hardly increased at all, despite exposure to more violence on TV. On the other hand, people's fear of violence has grown. In some urban areas of Finland, and this is true of most other international cities, the social control over crime, which a small community can muster, has all but disappeared," he said.

According to Professor Lagerspedz, censorship is not the answer to "protecting children from screen violence". Censorship could lead to unwanted consequences, such as ill feeling towards authority. It is much better to educate children at a young age in how to watch television and films and how a sense of danger as depicted in such films, is created in the studio. They should be informed of the technical facets of such violent sequences. This will enable them to interpret what they see in a much more logcal and beneficial way," she said. ■



Rivals to challenge SVT's monopoly

If SVT's own changes have been small, maybe the new TV challengers will shake things up, Ulf Wickbom reports.

IF SWEDISH Television were to produce real soap and other cosmetics it would probably be under the brand name Invisible Difference.

Invisible Difference Inc. has, after years of labour, produced the new channel reorganisation, but it would seem no real change. It celebrated a summer long farewell party in TV1 and TV2, indulging in the glory of the past, and turned up at the end of August as Channel 1 and TV 2 with a slight hangover from the nostalgic celebrations.

That's one way of looking at television in Sweden. The other view is a more optimistic one. Optimists insist on having a certain amount of patience with Sveriges Television's new organisation, claiming particularly during September to have seen many small but significant changes.

What is Invisible Difference Inc. all about? Its reorganisation is primarily aimed at reducing Sveriges Television's increasing costs and, if possible, cutting down staff.

Channell is "The Stockholm Channel," consisting of most units of the former TV1 and TV2 units 1 Stockholm. It is headed by Ingvar Bengtsson. TV2 regroups all regional production within Sveriges Television. Oloph Hansson is in charge of TV 2.

Both channels are facing an economic austerity and are forced to produce cheap studio programmes and series where quantity seems to be honoured more than quality and to buy foreign soap where the visible difference is the price tag. *Dallas, Dynasty* and the rest can be bought at a tenth of the price of producing a good Swedish documentary.

It is far too early to produce any final verdict on Invisible Difference Inc. Trimming the organisation, bringing people together in new projects might vitalise Sveriges Television.

And above all - competition from cable and satellite. In September TV2 launched its eighth regional news programme, ABC, which covers the Stockholm region, the last white area on the map of Sweden.

At the same time the cable group TV-Stockholm started a local new service to some 50,000 households in Stockholm. Pioneer Gary Engman relies on money from the trade unions, churches, sport clubs and other organisation, who send sponsored programmes after the news. Swedish law prohibits Gary Engman and others from financing through commercials.

TV-Stockholm has ridiculously small resources compared to ABC. But still, it is a daily reminder that the media situation is changing.

A more significant move has been made by Filmnet and Scan-Sat. Filmnet will be soon be showing its films on a pay-TV basis in most cable networks in Sweden in participation with Televerket, the Telecommunication authority. This is regarded as a major break-through for pay TV in Sweden.

Scan-Sat has announced its start on New Year's Eve. Forty-two hours of programming will be distributed via an Intelsat satellite until the Astra satellite is launched at the end of 1988.

At the start some 700,000 households in Sweden, Norway and Denmark will be able to see TV3. It will show entertainment, children's programmes, sports and news. RGB in London will provide the news. One fifth of the programmes will be produced by Scan-Sat and thus boost he market for independent Scandinavian producers.

TV 3 will show up to six minutes of commercials each hour. "We will be very careful to keep within the limits of Swedish regulation of TV commercials," says Jan Steinman, head of the Scan-Sat project. Swedish law prohibits commercial television that is aimed exclusively at Swedish viewers.

Party secretary Bo Toresson said in an interview that the issue is no longer ideological but practical. People are getting used to commercials on the screen, and advertising might be a future means of financing Sveriges Television. Toressons statement was probably a signal to the party congress not to take any decision that might tie the hands of the government. Commercials? Yes, maybe, but only on Channel 1 or 2 or both, but not on any nationally broadcast TV3, says the government, supported by the Center Party, whereas the conservatives, liberals and business circles are in favour of a TV3.

TV-Stockholm, Scan-Sat and others plan of a TV3, a social democratic party conference and a general election next year. Many things are bringing about a change. If T. S. Elliott was still around he would probable mutter: This is the way monopolies end, not with a bang but a whimper... ■

No fast way forward

NORWEGIAN video retail and wholesale outlets are reporting a slackening in demand for video films, a chear signal that the combined force of expanded cable TV viewing plus more selective viewing habits on the part of the video market's traditional market base, may spell lean times ahead for the industry.

There are currently between 45 and 52 video distributor companies operating on the Norwegian markt. This compares with 29 in Sweden and 19 in Finland - indicating that there are now too many plying for a share of the contracting market.

"We may have reached the peak" says Peter Moestue from Viking Films. "There are some companies with no long term interest who are out to reap quick profits and bail out. Wholesalers are being left with films no one wants to see anymore." Another element to faltering video market sales admits Moestue, is a recent policy by national network NRK to improve the quality and frequency of feature film slots.

There are currently almost 720 video film outlets in Norway. This is a dramatic rise from 1984 when there were just 478 outlets. Retail and whole turnover has fallen by an average 20-25 percent during the first half year.

"Importers and wholesalers hasve given the impression of continuing expansion in the industry which has encouraged more people to start up as retailers. Today there are far too many of them" said Einar Rugg from the Norwegian Video Dealers Association, Tvovsk Handlers Forening. ■

Programmes at the Palais

WELCOME to MIPCOM, a market which in its third year has matured into the important event *TV World* predicted in 1985. The exhibition area has been increased by 54 percent on last year; advance figures estimate that there are 1,150 companies from 71 countries, giving a total of 3,654 participants of whom 720 are buyers. There are 30 per cent more US companies than last year and more than 70 UK stands.

Among some of the innovations are a satellite transmission service to any destination for news programmes shot on the spot or excerpts from any catalogue presented during the show. This is being supplied by the French telecommunications system DGT.

Special events include the opportunity to view the first two games of the 1987 World Series during ABC sports' exclusive coverage of the baseball championship from October 17-24. For the first time, ABC Distribution has licensed the rights to the World Series for English language satellite-to-cable telecast to Screen Sport, the European sports cable network. Screen Sport will edit the US broadcast and feed the tape into Cannes from London using the facilities of Brightstar. The games will be available in the major hotels, and ABC's June Shelley told *TV World* that she hopes to get big screens put up in the bars.

Meanwhile *TV World's* publisher and staff will be present in the Palais on stand number 05.28 so do drop by and say hello.

Australia

Hanna Barbera Australia

Superstars 10 (10 × 90 mins) Animated telemovies starring all of the Hanna-Barbera classic characters and wacky adventures.
The Flinstone Kids (34 × 30 mins) Fred, Wilma, Barney, Betty and Dino are all back this time as stone-age children.
The Jetsons (51 × 30 mins) More family fun with this jet-age household.
Sky Commanders (13 × 30 mins) Non stop action and adventure in the high citadel of a new and dangerous continent.
Pound Puppies (13 × 30 mins) Appealing adventures of homeless puppies in a pound owned by the cruel and heartless Katrina.
***Represented by:** Bonnie Low*

Belgium

Centre Bruxellois de l'Audiovisuel

Hello Police (75 mins) A police station. During several months, the Director has followed up the preventive work of the policemen.
Le Professeur Taranne (50 mins) A film by Raoul Ruiz from the play by Arthur Adamov.
Tout Va Tres Bien (13 mins) The portrait of a gabby woman who is forced to talk less - having suffered an accident.
1, 2, 3... The Black Planet (7 mins) The kids are playing the intergalactic war-game on a coal mountain: the Black Planet.
***Represented by:** Rita Boey*

Cinema Direct

The Hidden Worlds of Power (7 × 50 mins) The Voodoo Underworld: one of the filmmakers becomes so involved in the haitian voodoo that she becomes an initiate, discovers the secret societies of the 'Sans Pils' who transforms Haitians into Zombies, searches for the origins of Voodoo in Africa and gets involved in its rituals in Brazil.
The Underworld of Mask (2 × 25 mins) Aside from being the center of rituals and feasts, Masks, all over the world have tragic sides among African kings, in sexual relations, in its links with dead, with good and evil.
Women's Unusual Destiny (2 × 25 mins) The girl Bullfighter – a young girl in love with a bullfighter becomes herself a pioneer woman bullfighter. Princess for one day – A passionate shepherd lives the tale of 1001 night: a wedding as a 18th century Princess in Sardinia.
***Represented by:** Patricia Verhaegen*

Gerbar Production

Prix de Beaute (13 × 26 mins) In production - humorous parody on TV games.
Ataturr (52 mins) Historical reconstruction about Mustafa Memal's life, father of modern Turkey.
***Represented by:** Paul Vandendries*

Graphoui

The Architect (13 × 30 mins) Short animated film where animation is made on black & white photographs.
The Invisible Child (63 mins) This animated film pictures the poetic prank of a lonely boy on holiday at the seaside.
Momimages (26 mins) This social documentary will lead to understand children world's vision through their making of an animated film.
Young Man (52 mins) Animated film reporting on an ambigous character who gives everything up in order to live a great adventure.
***Represented by:** Myriam Masson, Sales Representative*

Marc Levie Visuals

The Celluloid Woman (12 mins) A photographer shadows a woman and then sends her pictures of herself.
Fame is the Name (26 × 10 mins) Famous people and places through the eyes of tourists from all over.
Kiyu Taboo (6 × 10 mins) Unusual or secret aspects of Kivu, in the heart of Africa.
Rwanda Then and Now (5 × 10 mins) Man and beast in Rwanda.

The Bobby (500 × 15 mins) A 'bobby' turns his busy crossroads into a make believe world.
***Represented by:** Marc Levie*

Milena Productions

Stars of the Stars (13 × 26 mins) This series presents protraits of the partners of well known men.
***Represented by:** Therese Van Riet*

O.D.E.C./Kid Cartoons

Ovide and the Gang (65 × 13 mins) A delightful attic that's home of the goofy characters who make up Ovide and the gang.
Cooking with Jack and Jill (26 × 5 mins) The Jack and Jill shows explain to the kids how to prepare a variety of simple recipes.
The Roses of Matmata (Feature 107 mins and mini-series 3 × 52 mins) An adventure comedy with Dayle Haddon and Jean-Luc Bideau.
***Represented by:** Violette Vercruyssen-Wacha, Sales Manager.*

Sepp S.A.

Smurfs/Johan & Peewit (230 × 30 mins).
Snorkels (36 × 30 mins).
Foofur (26 × 30 mins).
Seabert (52 × 13 mins).
Kidd Video (26 × 30 mins).
Represented by: *Mr Joop H. Visch, Chief Executive Officer and Mr Jean-Luc Silbereis, Vice President Audio Visual.*

SPRL Scarfilm

The K Agency Mysteries (13 × 26 mins) The K Agency rent buildings and apartments. They hold hundreds of keys each one the key to a story.
Represented by: *Jean-Pol Ferbus, Executiva Producer and Gerald Frydman, Producer and Director*

Wajnbrosse Productions

Three Cushins Billiard (26 mins) An explanation of the three cushions billiard followed by a match between 2 world champions.
Vahines and Holly Lands (50 mins) A demystification of actual Polynesia, a voyage through the Pacific Islands, from Tahiti to Bora-Bora.
Tuamoutu Atolls, among the last black pearls fishers. The low altitude of the windswept islands and the lack of fresh water make these islands very inhospitable. (30 mins).
Tiki's Islands (50 mins) The last shelter of Jacques Brel and Paul Gauguin. It was starting from the Marquisas Islands thats the ancient civilisation conquered one by one all the islands of the Pacific, from New Zealand to Easter Island, and maybe as far as Precolombian America.
A New View On Easter Island (50 mins) An exceptional document about the latest researches and discoveries on Easter Island. Jean-Marc Houdmont has filmed Thor Heyerdhall and Sergio Rapu's works.
Represented by: *Jean-Marc Houdmont*

Wallonie Image Production

Between Two Towers (16 mins) The presence of two quite different towers on such a restricted space, located each, respectively, at a small distance from the Belgian-Dutch border inspires this video.
It Is Our Earth or Land (52 mins) The film is a documentary consacrated to life on the Maliothenam Indian Reservation. The Innuan Indians take charge of the whole commentary of this film.
Dossard (52 mins) An unusual honour paid to an anonymous cyclist. A portrait of a profesional cyclist and his relationship to his working tool: his byke.
Represented by: *Christine Pireaux*

Brazil

Embrafilme

Danca Dos Bonecos Children film by Helvecio Ratton - Ritinha pours some enchanted water over her puppets and at night they become alive.
Besame Mucho By Francisco Ramalho Jr. Two friends look at the 60's: balls, machismo, feminism, political struggles and romances with innocent girls to the sound of the bolero 'Besame Mucho'.
Eu By Walter Hugo Khouri - Heir to a fortune, Marcelo, 50, is most of the time surrounded by beautiful women but nourishes deep and ambivalent feelings for his daughter.
As Sete Vampiras By Ivan Cardoso. While making experiments with a carnivorous african plant, a botanist gets killed and his wife is contaminated with a disease that causes rapid ageing.
O Pais Dos Tenentes By Joao Batista De Andrade. A general in the reserve recalls his life: his wife, his colleagues, the military movements he took part in and his frustrated ideals, 60 years of life in Brazil.
Represented by:*Antonio Urano, International Sales Manager and Ivan N Isola, Director of Operations*

Bulgaria

Telerimpex

Story with a dog without dog (60 mins) Sonja is a 10 year old girl acting in a film with a dog but the dog is missing. This film is about goodwill and people's desire for happiness.

Dangerous Glamour (90 mins) The main character meets woman by chance and using his charm he manages to win their sympathies and deceive them.
football and Sportanimations (20 × 1 min) Funny stories for football fans and other kind of sports - wrestling, gymnastics etc..
Motherhood as reflected in Bulgarian ancient iconography (25 mins).
Film Ballets (8, 20, 20 mins) Three ballets, 'Rage', 'The Isle of the Dead', 'Battle'; music respectively by Shostakovich, Rachmaninov and Beethoven.
Mrs Svoboda Atanasova, Head of Sales

Canada

Atlantis Television International Inc.

The Ray Bradbury Theater (6 × 30 mins) Science-fiction dramas written and hosted by acclaimed author Ray Bradbury.
The New North (96 mins) Internationaly renowned Canadian author Farley Mowat explores the Arctic regions of Canada, Sweden, Norway, Greenland and the USSR to study the people and their culture, the effects of industry and politics on development, and the fragile ecology of this vast region.
Cowboys don't cry (90 mins) Feature-length drama revolving around the relationship between a rodeo-cowboy father and his son after the tragic death of his wife.
Brothers by Choice (6 × 30 mins or 1 × 95 mins) Contemporary adventure drama about two young brothers and the incredible experience that tests the strength of their bond.
Tales of the Mouse Hockey League (30 mins) Animated adventure about two pint sized hockey teams that play for a mouth watering prize - The Cheddar Cup?.
Represented by: *Mr Ted Riley and Mr Michael MacMillan*

CBC Enterprises/Les Entreprises Radio Canada

And Then you Die (115 mins) A searing portrait of Montreal's drug underworld in a movie that mixes cocaine, the Mafia and biker gangs.
A Nest of Singing Birds (98 mins) A visiting professor confronts a modern woman's dilemma of mixing love and career, in a lighthearted way.
Skate? (98 mins) The dreams of a teenage figure skater are threatened when a malevolent coach tries to shape her career.
Le Coeur Decouvert (106 mins) Two men, both casualties of broken relationships, find a place in each other's hearts.
Wonderstruck (14 × 27 mins) New show brings to 54 the number of investigative science programmes available for kids age 9 to 12.
Represented by: *Rosemary Krupa, Manager International Sales, Inta De Janovskis, Director Programme Sales*

Cimadis International Ltd

Goin' Bananas (160 × 26 mins) A thoroughly fresh, funny and exciting show on the trials and tribulations of 1980's family living.
Zap (250 × 10 sec) Humorous computer animated cartoon filler.
Represented by: *Mr Bernard Dagenais, President and Ms Di-Ann Laurier, Sales Manager*

Cinard Films Inc

The Wonderful Wizard of Oz (4 × 95 mins) Based on L. Frank Baums classic books.
The Smoggles (26 × 24 mins) An official coproduction with Initial group in France.
John The Fearless (92 mins) A medieval animated fairytale.
The Treasure of Swamp Castle (95 mins) Hungarian classic animated story.
Time Of Their Lives (95 mins) The Dionne quintuplets - the true story.
Represented by: *Micheline Charest, President and Ronald A. Weinberg, V.P.*

Cinevisa International

Amazon (58 mins) Traces the unique journey of the first ever expedition from source to sea on the Amazon River.
Trends This new series profiles contemporary trends form the fashion headquarters of the world..
Museum Without Walls (9 × 54 mins) Series designed to display art in a dimension never attainable in walled museums.. the motion picture medium.
Connecting (9 × 28 mins) Teen oriented series dealing wih topics such as suicide, dating, self-image, alcohol, sex, pregnancy and step families.
Scouts?(58 mins) The origins of scouting set against the social and political background of the 20th century, includng original footage from the Baden Powell family archives.
Represented by: *Micheal D. Murphy, President and Bernie Haughian, V.P. Marketing*

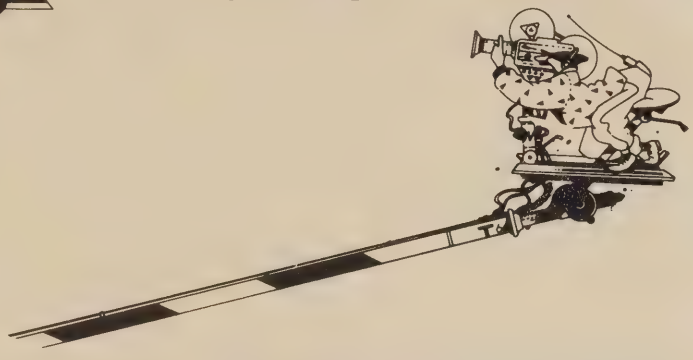
Crawleys International Inc.

The Nightingale (24 mins) Based on the story by Hans Christian Andersen of the singing Nightingale who captures the heart of the Emperor of China.
Babar and Father Christmas (24 mins) Based on the Jean de Brunhoff book. Babar, King of the Elephants, searches for Father Christmas.
The Tin Soldier (24 mins) Based on the Hans Christian well loved story of the one-legged tin soldier and the music box ballerina.

WALLONIE BRUXELLES IMAGES

In the heart of Europe, pictures of the French-speaking community of Belgium.

In Smurfs' and Tintin's Homeland
- from 30 seconds to 90 minutes
- from cinema to video
- from cartoon to documentary film
- from opera to sport
- from fiction to reporting



23 Companies at Stands 11.28/13.23 Phone: 3214/3215

Action Video
Contact: Andre Maquestiaux

Centre Bruxelloise de l'Audiovisuel
Contact: Rita Boey

Cinema Direct
Contact: Patrician Verhaegen

Escovi
Contact: Evrard Van Der Perre

European Television Consultants
Contact: Henri Benkoski

Films de la Memoire
Contact: Nadine Kesemàn

Globe Trotter Network
Contact: Stephane Dyckman

Go Between
Contact: Greta van den Bempt

Graphoui
Contact: Myriam Masson

Keytsman Productions
Contact: Alain Keytsman

Little Big One
Contact: Chantal Blumental

Marc Levie Visuals
Contact: Marc Levie

Mesnil Films
Contact: Christian Mesnil

Milena Production
Contact: Therese van Riet

Panavox
Contact: Jean-Marc Houdmont

Parallax Films
Contact: Jacques Dupont

Polypheme
Contact: William Roelants de Stappers

Production F3
Contact: Godefroid Courtmans

Rova
Contact: Chantal Gras

Wajnbrosse
Contact: Marc-Henri Wajnberg

Wallonie Image Production
Contact: Christine Prieaux

Zenab
Contact: Nicole La Bouverie

Z.I.A.
Contact: Michel Lussan

Contact Rudi Barnet, Marie-Ann Hupin or Roland Perault at MIPCOM

WALLONIE BRUXELLES IMAGES, RUE DES MINIMES 26, 1000 BRUXELLES, BELGIUM.
TELEPHONE: BRUSSELS (2) 518 114 60. Telex: 64917

The Bestest Present (24 mins) A touching tale of the true meaning of Christmas joy and goodwill based on Lynn Johnston's cartoon super strip.
The Body Electric (24 mins) An animated science fantasy rock video featuring the music of Rush.
Represented by: *Tamara Andruszkiewicz, International Sales and Rosie Dahdouh, Public Relations*

Filmoption International Inc.
Dave Brubeck & the Montreal Symphonic Orchestra (60 mins) Recorded live in stereo during the Montreal International Jazz Festival of 1987.
And the Magic Goes On (56 mins) A most unusual circus: acrobats, mimes, clowns, etc. invite us to share an hour of dream.

La Maison Deschenes (249 × 25 mins) With the world of high fashion as back-drop, characters plot and scheme to obtain control of the fashion house and its destiny in their Montreal, New York and Paris locations.
Alaska - The Last Wilderness (53 mins) Magnificent documentary on Alaska and its particular wildlife: bighorns, grizzlies, musk-oxen, salmons etc..
NWA Pro Wrestling (52 × 60 mins) The National Wrestling Association presents the biggest stars of this sport-entertainment.
Represented by: *Maryse Rouillard, General Manager and Lizanne Rouillard, International Sales Manager*

Films Transit
The Conquest of Space (21 × 30 mins) A spectacular popular science series on man's conquest of space.
Cole Palen's Flying Circus (52 mins) Cole Palen's motly crew builds and reconstructs old airplanes during weekdays. Saturday and Sunday however they spectacularly perform World War One for thousands of spectators ... except this version includes slapstick and sootbombs with Polen himself in the role of the Black Baron.
Strangers in Town (43 mins) A documentary about Albinos which considers both the social and medical aspects. Featuring blues/ ROCK SINGER Johnny Winter.
JuJu Music - African Popular Rock (52 mins) This documentary shot on location in Lagos, Nigeria features King Sunny Ade and Chief Commander Ebenezer Obey in an all night spectacular JuJu Rock Concert.
North to Nowwhere (80 mins and 52 mins) During the brief moment between late March and early May, dozens of crazy adventurers try to reach the North Pole on motorcycle, dogsled, ski, helicopter and by ultra light plane. The film records the drama and the humour of what the local Inuit call: 'The Silly Season'.
Represented by: *Jan Rofekamp and Catherine Le Clef*

Isme Bennie International
Degrassi Junior High (30 × 26 mins) A new season of 13 episodes in this bright, entertaining and provocative drama series for teens.
Bruce Cockburn. The Concert for L.A.W.G. (90 mins) The Canadian singer's benefit concert for the Latin American Working Group.
Haley's Handy Hints (65 × 2 mins) Unusual and innovative ways to solve household problems.
Montreal International Fireworks Competition - 1987 (30 mins) From Montreal, cameras record the elaborate preparations and spectacular displays for this exciting and exotic competition.
Worlds Apart (60 mins) Unique science/Human Interest documentary shown for the first time on film: the delicate operation separating Siamese twins.
Represented by: *Isme Bennie, President*

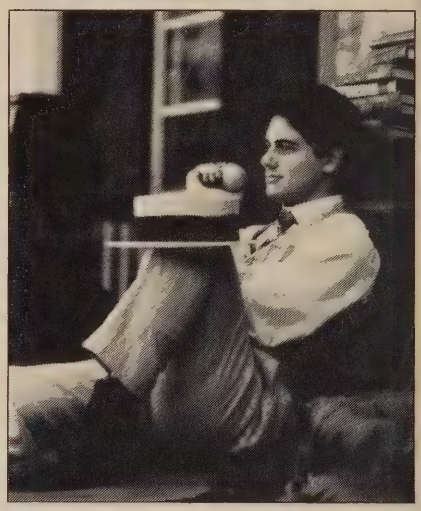
Nelvana Enteprises
T and T (24 × 30 mins) Live action drama starring Mr T as a tough street-wise private investigator.
The Cane Bean Series (36 × 30 mins) Animation.
My Pet Monster (13 × 30 mins) Animation.
Madballs (2 × 30 mins) Animation.
Cricket (2 × 30 mins) Animation.
Represented by: *VP - Television Distribution*

Primedia Productions Ltd
The Merry Widow (100 mins) The National Ballet of Canada in a sumptous version of Franz Lehar's delightful classic.
Ourselves and Other Animals (12 × 30 mins) Naturalists Gerald and Lee Durrell host this examination of communication among animals - including the human variety.
The Cinderella Gang (100 mins) The beloved fairytale is transformed by all the twists and turnabouts of an English pantomime in this family special.
Heaven on Earth (100 mins) In a wave of child emigration, five British orphans are sent to rural Canada in 1911 to make a new life for themselves.
Going Home (100 mins) Canadian soldiers waiting for their orders home in a Welsh repatriation camp in 1919 discover that the War is over - but not for them.
Represented by:*Pt Ferns, President*

Ralph C. Ellis Enterprises Ltd
Baby Animals (60 mins) In a joyful celebration of new life, the first magical hours, days and weeks in the lives of North American baby animals.
The Man Who Loved Birds (60 mins) An enchanting tribute to John Bax, a Belgian born Canadian who has devoted his life to filming birds in their natural habitat.
Profiles of Nature Specials (5 × 60 mins) In Search Of The Hawk; Images Of Galapagos; Camera In The Wilderness; Animals Aliens; Nature In Close-Up.
Wild Guess (30 mins) An entertaining quiz programme that deals with nature and wildlife around the world.
Represented by: *R. Stephen Ellis, President and Cathy J. Ellis, Director of Marketing*

Rhombus International Inc
World Drums (1 hour) Performance special featuring on one stage, over 200 drummers from around the world.
A Moving Picture (1 hour) Dance fantasy set to contemporary music with Ann Ditchburn and the national ballet of Canada.
Whalesong (1 hour) Musical celebration of Man's fascination with whales as a choir and orchestra perform at the Vancouver acquarium.
Blue Snake (1 hour) Futuristic ballet performed by the National Ballet of Canada.
All That Bach (1 hour) Celebration of Bach's Music performed by Keith Jarrett, Chistopher Hogwood and the academy of ancient music and others.
Represented by: *Sheena Macdonald, President and Niv Fichman, Producer*

Sullivan Film Distribution Inc



The Prodigious Hickey (3 hours) A riotous drama set in a turn of the century boys boarding school where mischief making takes precedence over studies.
Anne of Green Gables - The Sequel (5 hours) The continuing story of Anne Shirley, a rich and lushly romantic tale that chronicles Anne's romance with Gilbert and sees the redhead leave home in search of grandiose ideals.
Anne of Green Gables (4 hours) The Emmy award winning mini-series about a beguiling red headed orphan whose romantic imagination wreaks havoc on her elders.
P4W Prison for Women (1 hour) An in-depth examination of women in prison, how they got there and how they relate to each other and life behind bars.
Isaac Littlefeathers (100 mins) An Indian boy, raised by a Jewish shopkeeper, faces prejudice and an identity crisis when forced to choose loyalties.
Represented by: *Trudy Grant, President and Joy Rosen, Dirctor Marketing & Communications*

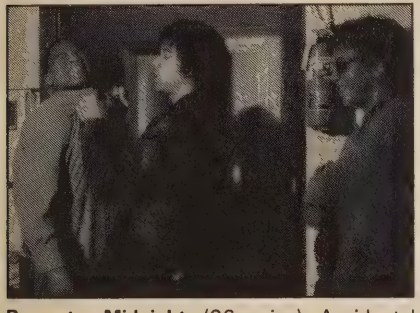
TV Ontario
The Last Horizon (5 × 30 mins) Programmes on the nature of Australia and the people who live there.
Tales from Blue Crystal (9 × 15 mins) Children's stories told through puppets, live actors, paintings and plasticene animation.
Passion for Food (5 30 mins) Attitudes and trends in the preparation and consumption of food.
Beyond Stress (6 × 30 mins) Simple and effective methods for managing stress.
Vista (15 × 60 mins) Documentary series.
Represented by: *Andrew Shapiro, Director of Marketing and Patricia Fillmore, Manager of Sales*

Via Le Monde Inc

Cover Story (6 × 1 hour) Specials on the most explosive situations in the world. Each programme enables the viewing audience to understand what is happening in Iran, in South Africa, in Lebanon, in Central America, in USSR and in China.
Le Defi Mondial (6 × 1 hour) The great issues of the 20th century presented by Peter Ustinov.
Legends of the World (40 × 26 mins) Unique collection of fold and fairy tales for children which reveal the cultural similarities among the different people of the world.
Trap (13 × 26 mins) Young teenagers have to use all their intelligence to avoid incredible traps.
Indian Legends of Canada (14 × 26 mins) Programmes for children on the culture and philosophy of the Indian Nations of Canada as seen through mythology.
Represented by:*Catherine Viau, V.P. and Daniel Bertolino*

Visual Productions '80 Ltd

Street Games (96 mins) It's an exciting, but basically harmless contest. Teenage combat teams, with paint-propelling guns, roam the city seeking action.



Race to Midnight (96 mins) Accidental discovery of a fortune in cash by a carwash attendant triggers a pursuit by the underworld and police.
Negative Image (96 mins) Rainy dark alleys and deserted beaches are the sets for a director's fashion videos.
Where There's A Will (96 mins) There's only one thing standing between Mark Douglas and an inheritance - Jamie, a beautiful strong-willed woman.
Night Trackers (96 mins) The emergence of genetically engineered freak creatures prompts a local action group to pry into the deep recesses of a secret laboratory.
Represented by: *Beverley Shenken, Marketing Director and Lionel Shenken, President*

Cuba

Cuban Radio and TV Enteprise-Inter TV

La Diva (27 mins) Alicia Alonso, the most famous legend of contemporary ballet.
Guzman Music Festival (57 mins) The most outstanding singers and groups of the moment.
Flora and Fauna (7 × 13 mins) The island's flora and fauna with its endemic species shot in their own habitat.
Sol de Batey (41 × 57 mins) A TV novel on Cuba at the end of 19th century, the cruelty of the slave system.
Estela Bravo Documentaries (12 × 27 mins) Everything you wish to see concerning the most commented international topics.
Represented by:*Mario Martinez, Purchasing Director and Sergio Gonzalez, President*

Denmark

Riverside Pix

Beirut Between Bombs (36 mins) Beirut - once a splendid metropolis has now been transformed into a bizarre landscape of ruins. Yet people still manage to survive, despite the odds.
Threatened forests (19 mins) Forest death is spreading like plague all over Europe and across North America. The southern hemisphere is next.
The Umbrella (29 mins) The film, dealing with an existential theme, claims that life can be rich and meaningful even if others do not seem to need you.
Rued Langgaard - A Composer' Story (51 mins) The story of the Danish composer Rued Langgaard (1893-1952) is the story of the ugly ducking who never in his lifetime experienced the joy of returning as a proud swan.
Scamp - The Little Spook (6 × 10 mins) A charming little ghost and his playful family are the main figures in this fantasy story.
Represented by: *Henrile Byru, Helle Herimansen*

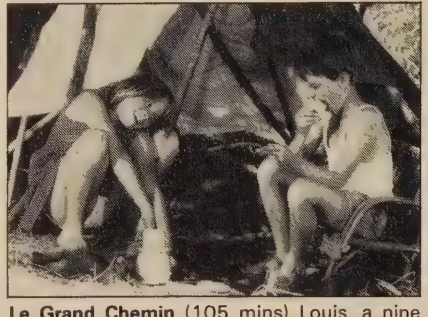
Finland

MTV Finland

War Broke out in the Morning (30 mins) Documentary about Martha Gellhorn, war correspondent.
The Wrong Note (50 mins) Documentary on the human factor in aviation accidents.
Suomi's Children (58 mins) A look at the identity of Finland; Produced nad written by Lamont Johnson.
Beaver-Master Builder of the Animal World (48 mins) This nature documentary deals with the beaver's behaviour in different seasons.
The World's Best (91 mins) This drama takes a look at the man behind the myth.
Represented by: *Mr Jorma Sairane, Program Manager and Ms Helki Mutikainen, Head of International Prouductions*

France

Cinexport



Le Grand Chemin (105 mins) Louis, a nine year old, sent to the country, learns about life from his cheeky little girlfriend.
L'Ete en Pente Douce (94 mins) Lilas arrives in the village in the south of France. The wild fires of morality, jealousy and hatred start to burn.
Les Trois Amours de Johann Strauss (125 mins) Johann Strauss: the timeless story of love and jealousy, charm and beauty, romance and vengeance.
Chateauroux District (94 mins) Carole tries to find out about her father, an american soldier. The explanation will be cruel and dramatic.
Les Noces Barbares (97 mins) Ludovic, detested by his mother, spends the first years of his life shut up in a shed like an animal.
Represented by: *Anne Marie Rombourg, Albert Caraco.*

Eureka Productions

Max Headroom (60 mins) A futurist suspense drama starring the computer generated Max Headroom.
Hunter (60 mins) The best cop on the beat? Starring Fred Dryer and Stephanie Kramer.
French Features Package: J. Renoir, A. Gance,P. Chaneal etc. 44 American film classics: Milestone, Ophuls, Wells ... etc.
Italian Features Package: Zeffirelli, Comencini, Scola etc
Represented by: *Joel Nuffer, President and Clement Rubio, Sales Assistant.*

France Media International

Lawyers (13 × 55 mins) A modern saga about a famous family of lawyers.
Cinema is Collection Latest productions for this well known fiction collection.
Rahan (26 × 26 mins) Animated Cartoon series featuring Rahan - The son of the savage times.
Spartakus (52 × 26 mins) Animated cartoon series.
The Adventure Logbook Over 64 programmes to discover the thrilling universe of adventure.
Represented by: *Gerard Pruvost, President and Marie-France Pilart, Head of Sales.*

F. Productions

Ratties (26 × 5 mins) Baby Batty, the Fatty Brothers and Family are the riotous characters of this animated series.
The Voyage of the Albatross (20 × 13 mins) The adventures of young Gildas on an 18th century sailboat around the world.
Black images of Brazil (4 × 56 mins) This series focuses on traditional brazilian music with singer Gilberto Gil and actress Zeze Motta.
Our Challenging Sea (6 × 52 mins) Series about technological progress in the exporation of ocean deeps.
Paris-Pekin-Paris (52 × 26 mins) First aeronautical race from Paris to Pekin, Via Abu Dhabi, Singapore, Hong Kong.
Represented by: *Mr Pascal Bensoussan, Ms Francesca Dandolo.*

Juana Production

Cadichon or The Memoirs of a Donkey (126) Besides intelligence, Nature had bestowed on Cadichon, the famous donkey, an exceptional gift; understanding the language of Humans.
The Tribulations of Cadichon (130 mins) The sequel of the Memoirs of Cadichon.
The Adventures of Gil and Jo (13 × 26) An alternative way of making cartoons coming from traditional cartoons and semi animation.
Represented by: *Andre Mallet.*

Pandora

Judith Kranz's I'll take Manhattan (8 × 52 mins) The modern saga of the Amberville Press Family based on the Judith Krantz bestseller.
Patrick Pacard (6 × 50 mins) 16 year old Patrick is the hero of this spy thriller set in a Norwegian fiord.

Oliver Maas (6 × 50 mins) A tale about a magical violin which enables its owner, young Oliver to foresee the events of the next day
Serie Rose (Softly from Paris) (10 × 24 mins) A television first. The classics of erotics literature adapted for a television audience.
Serie Noire (90 mins) A collection of exciting thrillers.
***Represented by:** Mr Christian Bourguignon.*

Procidis
Once Upon A Time.... Life (26 × 30 mins) The fabulous story of the human body. An infinitely tiny world described in a humorous fashion to the younger public.
Once Upon A time... Man And.. Space (52 × 30 mins) The humorous tale of man, his evolution through the ages and his adventures in space.
The Adventures of Jeremy (26 × 30 mins) The adventures of a young bear that sings and is interested in everything, and the joys and tribulations that result from this curiosity.
Where the sky begins (14 × 30 mins) Fiction based on the early days of aviation, the first pioneers and their strange flying machines.
A significant catalogue of feature films, including: The Old Gun, by Edouard Molino Starring Romy Schneider and Philippe Noiret
The Sweet Deception, by Andre Cayatte Starring Annie Girardot
La Belle Americaine, by Robert Dhery Starring Robert Dhery and Louis de Funes.
***Represented by:** Albert Barille, President and Frank Barille, Sales Manager.*

Revcom Television
Captain James Cook (8 × 1 hour) The story of one of the greatest explorers - his extraordinary voyages in search of a new continent in the South seas.
The Secret World of Polly Flint (6 × 25 mins) A young girl's daydreams lead her into a magic world where time seems abolished.
Dusty (12 × 25 mins) Set in the Australian outback, this is the story of an old shepherd and his fight to save his part dingo sheepdog.
Ramona (10 × 25 mins) Life is sometimes complicated for an eight-year old girl who always needs more love and care.
Odyssey (50 mins) This magazine travels through many lands and cultures in search of rich and exciting diversity.
***Represented by:** Mr Antoine de Clermont-Tonnerre and Mr Michel Noll.*

S.F.P.
Carte de Presse (4 × 55 mins) Directed by Michel Favart. The rivalry of a couple of journalists to make investigations on four murder cases.
Phedre Co-Prod. SFP/A2, directed by Pierre Cardinal. Transposition of Racine's tragedy.
Ludovic Sanders: La Secte Qui Tue (90 mins)Co-Prod. TF1/SFP, directed by Herbe Basle. To terminate his novel, Ludo Sanders is helped by Flore, the beautiful daughter of Sri Popol, who is suspected to be the leader of the sect Sun. After the discovery of some corpses, the police decides to eliminate Sri Popol, Flore and Ludovic.
Monsieur Pic (90 mins) Directed by Maurice Failevic, starring Guy Bedos. The unemployed are losers. If we change them into winners, they'll find work again. At least this is the thesis of the young researchers of the study and operations group for the personality. Monsieur Pic is the ideal guinea pig.
Tantie (5 × 52 mins) Directed by Patrick Gandery-Rety. Auntie is 70. She lives in a spacious flat and as she cannot pay all expenses of such a large dwelling, she decides to rent four rooms to young people.
***Represented by:** Francois Lemoine, Chairman and Francois Brun-Buisson, General Manager*

Tele Images
Marc et Sophie (42 × 30 mins) A brand new and original sitcom. A newly wed couple, Sophie, a doctor, and Marc, a veterinary, share the same waiting room....
Maguy (126 × 30 mins) French sitcom entering its 3rd season hit on Antenne 2. Maguy touches on just about all the issues of European culture in the 80's. A programme that is universally appealing.
A Country Practice (500 × 60 mins) The best long running Australian series available internationally. Shown in 16 countries.
The Happy Castle (65 × 30 mins) Happy Castle is a puppet and live action musical series made for Disney Channel. It takes you along the way of an imaginary fantasy land by means of song, dance, humour, magic and a lot of action.
The Tin Flute (5 × 55 mins) This drama series tells the story of young Florentine Lacasse. Spurned by the man she loves, she fights for her honour and struggles to help her family through the depression of 1940 in Montreal. Strong and touching melodrama.
***Represented by:** Simone Halberstadt Harari, Director General and Marie France Han, International Director*

Germany

Bavaria Film GmbH
Die Insel (The Island) (6 × 1 hour) A secluded island in the North Sea provides the backdrop of this story about a rich playboy an his attempts to escape the jet set life in the city. (Released Autumn '87).
***Represented by:** Rosemarie Dermuhl*

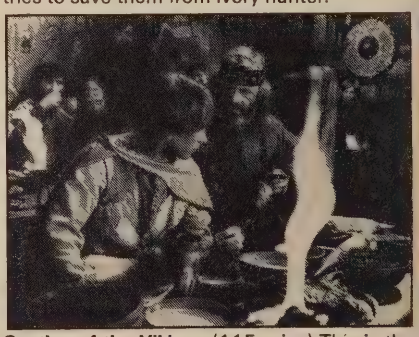
Beta Film
Nonni (6 × 60 mins) Based on novels by Jon Svensson, is set in Iceland at the end of the 19th century. Two children, Nonni and his brother Manni, help to expose a murderer and save their best friend. A Production of Beta/Taurus-Group, Munich, in association with Tellux, ZDF, ORF und SRG, is directed by August Gudmundsson.
The Train (4 × 60 mins) This year 's greatest European TV production - with a budget of 12 million dollars is now in post production work. The mini series, directed by Damiano Damiani, are based on the most momentous railway journey in world history: Lenin's deportation from Switzerland in 1917 in a scaled railway carriage. The production stars Ben Kingsley, Leslie Caron and Dominique Sanda. A production of Beta/Taurus-Group, Munich in association with Raidue, TF 1 and ORF and ZDF.
Undiscovered Country Luc Bondy's film adaption of the play by Arthur Schnitzler (English version by Tom Stoppard), is set in Vienna at the turn of the century: Michel Piccoli and Bulle Ogier star in this 'danse macabre' of an open relationship. A European coproduction of Satel-Group Vienna, and Progef, Paris, in association with WDR, ORF, Antenne 2 and Raidue.
***Represented by:** Jan Mojto, MD and Paul de Rooy, Head International Sales.*

Commercial Broadcasting Corporation CBC GmbH
Mazes and Monsters (102 mins) Starring Tom Hanks in Rona Jaffe's bestselling novel.
Paul et Virginie (6 hours) Based on the world famous novel by Bernardin de Saint Pierre.
My Brother Tom (4 hours) Starring Gordon Jackson and Keith Michell in a story based on the novel by James Aldrige.
Le Neveu D'Amerique (13 × 30 mins) Story of a young American who inherits a valuable horse in France.
Howard Hughes - The Inside Story (60 mins) About one of the most brilliant, fascinating and mysterious figures in modern history and the richest man in the world.
***Represented by:** Mr Helmut Hoffmann, M.D. and Ms Ute Knauer*

Hellthaler International GmbH
Mozart (13 × 45 mins) Representation of Mozart's most important piano concertos combined with a critical analysis of Mozart's most important piano concertos.
La Saga de la Chanson Francaise (13 × 1 hour) Represents famous French chansonniers like Edith Piaf, Charles Aznavour, Jacques Brel etc. .
Music Brilliant (26 × 7-8 mins) Well known German orchestras present music pieces from Bach to Haydn, Rossini overtures, Scott Joplin's Ragtime, South America classic music.
Modern Jazz Quartet (60 mins).
Barbara Thompson & Band (60 mins).
***Represented by:** Bernd Hellthaler, Director, Gabriele Weber, Sales Exec..*

Igelfilm GmbH
Charlie Rivel (44 mins) Classic family entertainment about the worldfamous clown who died almost ten years ago.
Dragon's Feed (75 mins) German entry Venice 1987 - Human story abut Pakistan and other people seeking asylum in Germany.
Kurt Schwitters - One can never know (80 mins) Arts Drama Documentary celebrating 100th birthday of world famous protagonist of German DaDA movement.
Valley of Peace (88 mins) Classic children's drama starring John Kitzmiller. Golden Palm winner for this role in Cannes 1956
Mimosa's Birthnight (22 mins) Lovely preschool cutout animation about little witch Mimosa whose birthnight proves she is almost grown up.
***Represented by:** Mr Christian Lehmann, M.D. and Mr Mischka Franke, Sales Executive.*

Wagner-Hallig Film GmbH
Peter of the Elephants (100 mins) A young run-away boy, rescued by elephants earlier, tries to save them from ivory hunter.



Captive of the Vikings (115 mins) This is the story of Kuksja, captured by vikings, and his adventures with them.

The Adventures of Tom Sawyer and Huckleberry Finn (26 × 25 mins) The most vivid and exciting film of Mark Twain's immortal book.
The Minikins (12 × 25 mins) Little people, Minikins, prevent after many adventures the building of hotel areas on their island.
La Linea (26 × The animated series shows Mr. La Linea in funny situations he has to cope with).
***Represented by:** Mr Thomas Wagner, Mrs Edith Wagner.*

WDR International
Tatorte (8 × 90 mins) Thriller series.
Lindenstrasse (156 × 30 mins) Family series.
Janosch's Traumstunde/Janosch's dreamhour (26 × 30 mins) Animated children series.
Fussball - Bundesliga/German soccer games Current soccer games.
Auslandsreporter (49 × 30 mins) Documentary.
***Represented by:** Dr Horst Schering, Head of WDR International and Wolfgang Herfurth, Head of Sales.*

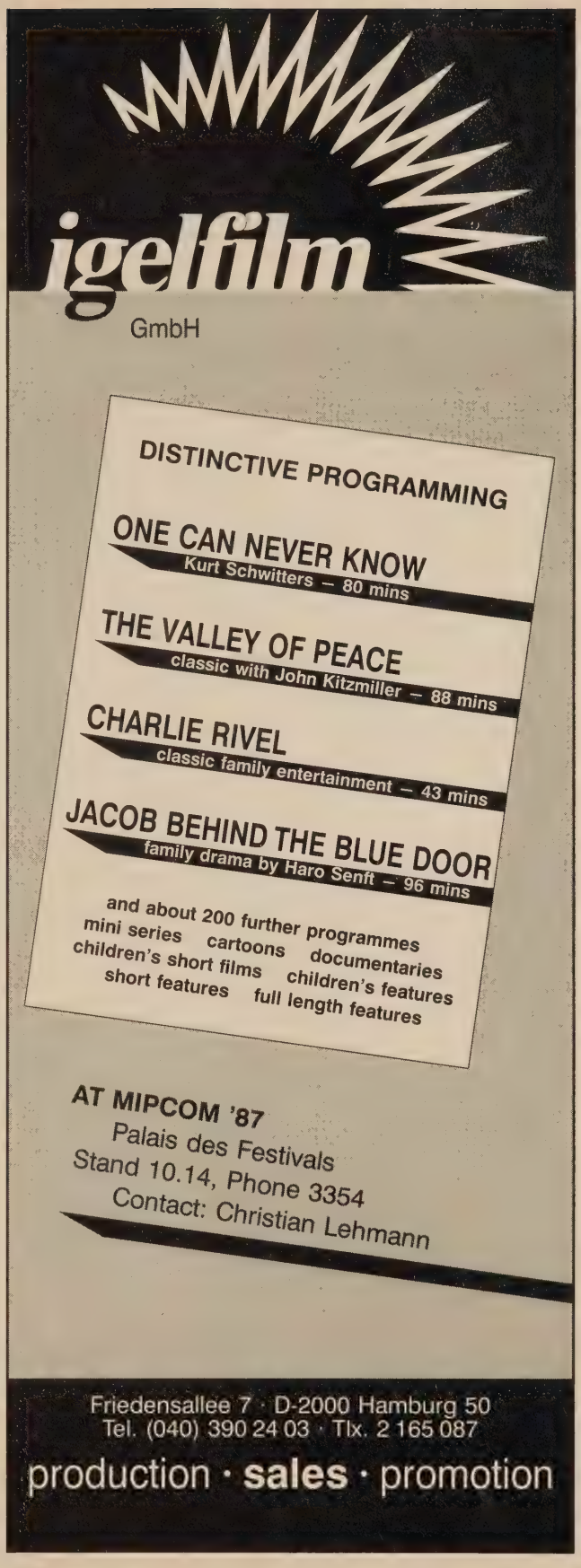
ZDF
Through the Himalayas with Edmund Hillary (5 × 52 mins or 13 × 26 mins) This documentary will depict the manifold cultures and religions of the people of the Himalayas, the history of the exploration and the numerous modern developments.
From the Berlin Philarmonic (71 mins) A bright and spirited performance which music fans will enjoy.
The Hustler (103 mins) This is a story about the hustlers, mostly young people whose faces already show all the bitterness of hard experiences. The Black Forest Hospital (10 × 43 mins) The stories with comic and with tragic overtones revolve about life and death, loves and pains of staff and patients alike.
The Country Doctor (13 × 47 mins) Dr Mattiesen is the type of country doctor who is always ready to help, full of understanding for the special problems of the farmers.
***Represented by:** Mr Rainer Regensburger, President Int. Sales and Mr Rolf Dubral, V.P. Int. Sales.*

Greece

ERT 2
The Swirl (5 × 50 mins).
The Little Big Mayor (6 × 55 mins).
Sky in Smoke (8 × 55 mins).
Ancient Forgotten Greek Theatre (4 × 30 mins).
Greek Rivers (4 × 45 mins).
***Represented by:** Antonio Stratis, Chairman of the Board of Directors and Andreas Antoniades, Programme Director*

Hong Kong

HK-TVB International Ltd
The Hong Kong Connection (100 mins) Hong Kong based international police to crush cross-border drugs crime.
Operation Tiger Hunt (100 mins) Interpol agents aim the hunt and Tiger the Bangkok Drug King who leaps to Hong Kong.
Dragon Sword: The Succession (100 mins) Vivid, imaginative martial arts drama revolving round the acquisition of a mighty 'Dragon Sword'.


igelfilm
GmbH
DISTINCTIVE PROGRAMMING
ONE CAN NEVER KNOW
Kurt Schwitters – 80 mins
THE VALLEY OF PEACE
classic with John Kitzmiller – 88 mins
CHARLIE RIVEL
classic family entertainment – 43 mins
JACOB BEHIND THE BLUE DOOR
family drama by Haro Senft – 96 mins
and about 200 further programmes
mini series cartoons documentaries
children's short films children's features
short features full length features
AT MIPCOM '87
Palais des Festivals
Stand 10.14, Phone 3354
Contact: Christian Lehmann
Friedensallee 7 · D-2000 Hamburg 50
Tel. (040) 390 24 03 · Tlx. 2 165 087
production · sales · promotion

Story of the Three Disciples (13 × 27 mins or 1 × 220 mins) The essence of Shaolin Kung Fu glows in the Disciples' resistence against Imperial oppression, 1900's.
The Patriotic Boxer (13 × 27 mins or 1 × 100 mins) A patriotic boxer fights against foreign invasions during the Opium War period.
***Represented by:** Mr Andrew Leung, Manager Homevideo Division and Mr Michael Chan, Manager Telecast Division*

Ireland

Radio Telefis Eireann
Flax with Flair (39 mins) The story of Irish Linen, its history and rebirth today as fashion fit for a princess.
Nature In Its Place (8 × 30 mins) The relationship between Ireland's wildlife and landscape. Each programme explores one habitat illustrating the life histories of its inhabitants.
Oscar Wilde - Spendthrift of Genius (60 mins) Oscar Wilde's wit dominates English literature. Definitive evocation of Wilde as student, celebrity, dramatist, convict and exile.
Songs of Ireland (56 mins) Visually spectacular music special featuring Ireland's best loved songs performed by Phil Coulter, Frank Patterson and Mary Black.
Megamix (17 × 26 mins) Ireland's weekly top rating pop show. Features top international names in a visually exciting format.
***Represented by:**John Baragwanath, Head of Programme Sales and Co-Productions*

Italy

DB Media srl
The Secret of the Incas' Empire (100 mins) A young ethnology professor and his secretary discover the Incas buried Empire, and they fall in love.
Operation Rescue (73 mins) A rich girl has been kidnapped but only a young man can save her.
The Last Season (94 mins) An idyllic vacation turns into a nightmare of terror for a young's boy's fight for survival.
Night of the Demon The legendary Bigfoot creature horrifies and kills some anthropology students.
Copkiller The Narcotics Squad of N.Y. is terrorised by a mysterious killer, who likes blood.
***Represented by:** Vito Di Bari, President and Roberto Di Bari, M.D.*

Intra Films
La Famiglia (128 mins) Director Ettore Scola, starring Vittorio Gassman, Fanny Ardant, Stefania Sandrelli, Philippe Noiret.
Specters (94 mins) In the Catacombs of Rome an ancient terror is coming alive - starring Donald Pleasance.
A Taste for Fear (100 mins) Terror in videoclip style - flashy pulsating rock music starring Virginia Hey, Gerard Darmon, Kid Creole.
Secondo Ponzio Pilato (100 mins) How would history have turned out if Pontius Pilate had been a funny guy.... starring Nino Manfredi, S. Sandrelli.
Piazza Navona (80 mins) New talent supervised by Ettore Scola.
***Represented by:** Mrs Paola Corvino, President and Mr Jef Nuvts, Sales Manager*

Pegaso Inter-Communication
Hollywood Rebels (3 × 120 mins) Three exclusive specials on the three most legendary stars that Hollywood ever produced: James Dean, Montgomery Clift, Marlon Brando, followed in their life, work and myth again.
Tarkovsky Trilogy (3 × 60 mins) Three specials where the director reveals himself - as never before - talking about his life, works and beliefs. A real spoken autobiography, with numerous and significant excerpt from his movies: his moral and artistic testament.
Pasolini File (110 mins) The most widely and richly documented biography on the controversial Italian poet. His death, after 11 years, still an object of debate, this film builds up as a thriller.
In the wake of James Cook (6 × 50 mins) The discovery of Australia and New Zealand following Captain Cook's legendary route. Spectacular underwater shooting, breathtaking views of nature and wildlife, on a scrupulous background of historical and scientific research.
Immacolata and Concetta - Two women in love The dramatic love story of two women, who meet in jail, and share a common fate of desperation in the hard reality of Naples hinterland.
***Represented by:**Maurizio Castallano, President and Paolo Lombardo, General Manager*

ReteItalia
Big Man (100 mins) An insurance company detective goes after beg-time swindlers.
Hem (4 × 60 mins) The life, loves and adventures of Ernest Hemingway.
Mama Lucia A courageous woman takes on the Mafia to protect her children.
The Indifferent Ones (3 × 60 mins) In Fascist Rome, a middle class family faces personal tragedy and destruction.
***Represented by:** Daniele Lorenzano, Head of Int'l Acquisitions and Riccardo Tozzi, Head of Int'l Coproductions and Distribution*

The Netherlands

Chanowski Productions
The Daily Fable (5 mins) Children's Puppet Series.
The New Daily Fable (314 × 5 mins) A fresh approch via a wellknown figure of wisdom.. the Owl. Here is true children's TV entertainment that covers our broad, mixed society. The series are sponsored by the dutch government and the national third world organization.
Anansi (10 mins) Adventures of a trickster based on afro-caribbean tales.
Telechat (234 × 5 mins) Children's series based on the idea of Roland Topor.
Bolke the Bear (68 × 10 mins) Children's series about the adventures of a bear who leaves the circus and hides away in the forest.
***Represented by:** Mr L.S. De Levita, General Manager*

Netherlands Broadcasting Corporation - N.C.S.
Moments Sublime (54 mins) A film which has its origin in the curiosity of a film maker who tried to find out what exactly improvising in music means.
The Concert (40 mins) (Silver Rose award Montreux '87). A new dimension to the double act by Mini and Maxi; they did away with the traditional roles of straight man and comic.
A Toy Is What You Make It (20 mins) Children in Kenya make their own toys from waste materials that in the western world would end up in the dustbin.
Waiting For a Miracle (25 mins) This film portrays in marvellous shots the birth of baby gorilla in a Dutch zoo.
***Represented by:** Jack Pohl, Head Prog. Export Dept and Ernst de Groot, Sales Manager*

Netherlands Information Service
Monument for a Gorilla (53 mins) A campaign to save seven Lowland Gorillas from the trader proved successful when they were given shelter by Burger's Zoo in Arnhem, Holland.
Life of a Midwife (41 mins) Documentary on Imke Resink, a midwife at work.
Our Will, Our Hands (40 mins) Shot in the suburbs of Lima, Peru, this documentary looks at the problem of the homelesss.
Dutch Architecture Through The Ages (25 mins) A foreign journalist and photographer whose main interest is architecture and urban development comes to visit the Netherlands. He presents views of the country as seen through his camera.
A Dutch National Park (26 mins) A unique Netherlands landscape of th High Veluwe National Park and the legacy left by the Kroller-Muller family.
Represented by:

Radio Netherlands Television - RNTV
Rotterdam Goes Philharmonic (60 mins) James Conlon conducting: Wagenaar-The Taming of the Shrew, Rakhamaninov-Symphonic Dances, Ravel-Daphnis and Chloe.
It's Only Natural (10 × 5 mins) Portrayal of zoo animals, how they communicate, adapt their behaviour to their surroundings, mate and bring up their young.
The Pitfalls of a Sporting Life (6 × 15 mins) About sport's darker side - injuries, their treatment, aspects of their prevention, training, diet and footwear.
***Represented by:** Mr Tony Van Der Horst, Head of Television and Mr Pieter Landman, Sales Representative/Producer*

Telecable Benelux B.V./D.L. Enterprises
The Story of Santa Claus (23 × 30 mins or 45 mins special) Animation series about Santa Claus and his little friend the gnomes and the brownies.
Ox Tales (26 × 30 mins) New animated 'sitcom' now in production. A funny and full of gags animal series.
Star Street (26 × 26 mins) The first zodiac signs living on a small star shaped planet somewhere in the universe.
Heidi (26 × 30 mins and 3 × 90 mins) The first complete and well known story of Heidi's adventures.
Mrs Pepperpot (130 × 10 mins or 42 × 30 mins) A lady who becomes small as a teaspoon and suddenly big again. When she is small she can talk to the animals.
***Represented by:** Dennis Livson, President and Sjord Raemakers, Director of Commercial Affairs*

Poland

Poltel Agency
Comedienne (9 × 55 mins) A girl from a provincial community arrives in Warsaw to devote herself to her artistic passion.
The Theatre (92 mins) A tragedy of a postwoman whose life passes away between her work shops and home.

The Great Race (102 mins) The film tells about great event 'The Peace Race' organized in the spring of 1952.
Reincarnation (3 × 5 mins) An allegorical tale about man's place in the universe.
The Treasures Of The Black Madonna (25 mins) The film shows a splendid collection gathered by the Pauline monks at Jasna Gora monastery in Czestochowa.
Represented by:Mr Lew Rywin, General Director and Miss Ana Popczyk, Head of Sales

Portugal

Radiotelevisao Comercial Lda
The Portuguese and Asia (30, 32, 58, 73 mins) Documentary series of 4 programmes focusing the presence of the portuguese christians in Asia since the XVIth century.
3 Songs By Nina Hagen Nina Hagen's magic music beautifully danced by the Gulbenkian Ballet, choreography by Olga Roriz.
True and Faithful The story of the wedding of young aristocrat Antonia to the ruined an bohemian Bras, full of sadness and violence....
Angola - The Wasted Years News reportage about a country affected by great needs and war turbulences.
Tales of a Fox (13 × 13 mins) The wonderful adventures of Jump Puddles, The Fox, adapted from a masterpiece of portuguese children's literature by Aquilino Ribeiro.
Represented by:Mr Jose Ribeiro, Board of Directors and Mrs Maria Joao, Sales Director

Spain

B.R.B. Internacional S.A.
The Wisdom of the Gnomes (26 × 26 mins) Klaus, a gnome-judge, with his assistant Dany will travel around the world solving problems for their fellow gnomes and animals.
David the Gnome (26 mins) Based on the famous book 'The Gnomes' this is the life and adventures of the Gnome named David and his family.
Around the World with Willy Fog (26 × 26 mins) Based on the book by Jules Verne 'Around the World in 80 days' with the characters being portrayed by animals from around the world.
D'Artacan and the Three Muskehounds (26 × 26 mins) Based on the novel by Alexander Dumas, totally adapted for children with the characters being portrayed by dogs.
Represented by: Mr Claudio Biern Boyd, President and Ms Maria Aragon, Head of Sales Dept.

Radiotelevision Espanola
Mi General (105 mins) Special Jury's Prize Montreal 1987. Old Generals attend course on modern 'star war' techniques given by young captains. Tensions soon blow up as it is hard for the generals to take lessons from officers of a lower rank.
La Rusa (118 mins) Spy story - Juan Altamirano, advisor of the Spanish government loves Begona. Her political backgrounds lead the secret services to suspect.
Lorca, muerte de un Poeta (5 × 55 mins + 1 × 85 mins) Federico Garcia Lorca was assassinated on 19 August 1936, just a month after the outbreak of the Spanish Civil War.
Las Gallinas de Cervantes (90 mins) What was happening with Cervantes's wife. Dona Catalina was a little strange at first, later it became alarming and then extraordinary and incredible.
Monet in Spain - Jacqueline's Picasso's - Lorca through his drawings (30 mins each)
Represented by: David Nogueira, Maria Paz Jimenez.

TV3 - Televisio de Catalunya S.A.
The Final Romance Mini series. The world famous tenor, Jose Carreras, makes his acting debut in this moving love story co-starring Sydne Rome and played out against the glittering background of opera.
Oliana Mills (21 × 28 mins) A series of non stop action, fun and adventure. Oliana, our brave hero together with his female Seidekik, set out to find the great sought-after treasure: the bronze asatalac.
Take Off (55 mins) The innovative comedy group 'El Tricicle' has been widely acclaimed in over 150 cities through the world. Their humour knows no bounds in 'take off', a parody of modern life.
Represented by: Mr Antoni Sole, Head of Sales, Ms Margaret Nicoll

Sweden

Sveriges Television
Royal Toilet (60 mins) TV Comedy. The story of the tiny town which is soon to graced by a royal visitation.
Peer Gynt And His Mother (12 mins) Ballet by choreographer Birgit Cullberg based on the Ibsen drama Peer Gynt.
The Children of Candolim (4 × 15 mins) Films about the everyday life of three six-year old girls in an Indian village.

Netherlands Broadcasting Corporation

- **Documentaries**
- **News specials**
- **Library material**

[Polygoon]

- **Drama**
- **Music**

At MIPCOM '87 stand 16.18 / 18.15

International Distribution

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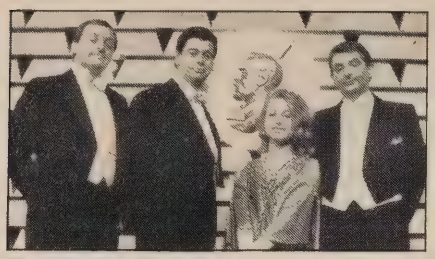


The Prize (25 mins) Awarded the Golden Rose of Montreux 1987.
My Father The Cannibal (93 mins) Documentary from New Guinea abuot wild montagnards and secretive headhunters of the rain forest.
Represented by: *Elisabeth Fristam, Head of Sales and Elisabeth Sylven, Sales Representative*

TV-House AB
Mario and the Princess (11 × 14 mins) Very nice and realist puppets meeting with real animals.
Represented by: *Claes-Goran Appelquist, Ninme Kuller*

Vega Film
Federico Garcia Lorca: Murder in Granada (60 mins) Documentary about life and death of the spanish poet Garcia Lorca. Produced with the Swedish Television.
Arrabal (60 mins) Dcoumentary film about the spanish dramatist Fernando Arrabal.
The Sentence (59 mins) The history about a man who served a 20 year political prison sentence.
From King Gustav Vasa up to the present day (15 mins) A documentary about the Swedish defence industry.
Castros Cuba (3 × 50, 45 and 52 mins) A TV series in three parts from the 1933 revolution to modern day Cuba.
Represented by: *Christina Lopez, Sales Department*

Switzerland

Polivideo S.A.
T.I.R. (13 × 55 mins) An adventure series starring Philippe Leroy featuring the madcap adventures of two Italian lorry drivers.
The secret life of Sergei Eisenstein (56 mins) A brilliant documentary on the life and sometimes controversial works of the legendary Sergei Eisenstein.
Ca c'est Paris (54 mins) A fascinating nocturnal journey through the most glamorous Parisian night clubs.
Pavarotti returns to Naples (55 mins) Luciano Pavarotti sings the most beautiful classic Neapolitan songs in a setting of breathtaking beauty.
Great Photographers (5 × 30 mins) In-depth personal interviews with five of the world's foremost photographers.
Represented by: *Drs Robert Khouw Zegwaart, Director of Marketing and Co-productions.*

United Kingdom

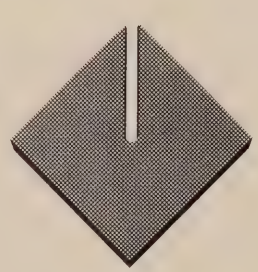
Abracadabra Distributors Ltd
Abracadabra (13 × 26 mins) A programme based on science and technology for children aged between 8-14 years old, but will appeal to all ages, fun and entertaining with an educational basis.
Represented by: *Caroline Tuke, Marketing Manager and Oliver Gamgee, Marketing Consultant*

Anglia Television Ltd
The Sleeping Beauty (52 mins) Lavish production on ice of Tchaikovsky's fairytale ballet starring Robin Cousins and Rosalynn Sumners.

Cause Celebre (113 mins) Passionate Thirties dramatisation of scandalous affair and notorious Old Bailey murder trial starting Helen Mirren.
The Survival Factor (7 × 30 mins) New and exciting approach to wildlife documentaries focusing on the factors that make some animal specialists.
Tales of the Unexpected (10 × 30 mins) Ten new twists in the tale mini-dramas with an international line up.
The Running Programme (6 × 30 mins) Highly popular sports documentary series. Do's and don'ts for runners of any age or ability.
Represented by:*David McCall, Chief Executive and Philip Garner*

Arts Council Films
Jacob Epstein: Rebel Angel (52 mins) From public outrage to appreciation... the work and life of this major British sculptor is assessed through rare archive footage of the artist at work, contemporary newsreels and contributions from critic Richard Cork, adopted son and film director Roland Joffe, sculptors Anthony Gormley and Glyn Williams and Epstein daughter Peggy Jean Lewis.
Invocation: Maya Deren (53 mins) A Russian born American, Maya Deren completed six films between 1943 and 1955 establishing an approach to film unparalleled since the collaboration of Dali and Bunuel or the cinema of Jean Cocteau.
Le Tango Stupifiant (52 mins) Featuring Helene Delavault simply staged and beautifully lit, this imaginary cabaret performance brings together a range of music written between 1900 and 1940 by composers and lyricists as diverse as Satie, Schoenberg, Brecht and Weill, Benjamin Britten and W.H. Auden.
Best of Alter Image (55 mins) Imaginitive and innovative visual TV featuring performance pieces by Chic Pix, Piers Gough, Flying Lizards, Julian Opie, Sankui Juki.
Alter Image II (10 × 26 mins) The Alternative Miss World Show, Michael Clark, Frank Chickens, La La La.
Represented by:*Angie Mulhall, Film Sales Executive*

BBC Enteprises
Perfect Spy (7 × 55 mins) John Le Carre's latest and much acclaimed thriller stars Peter Egan and Peggy Ashcroft.
Fortunes of War (7 × 52 mins) The compelling portrait of a marriage in wartime Europe, filmed in Yugoslavia, Greece and Egypt.



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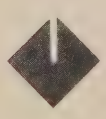

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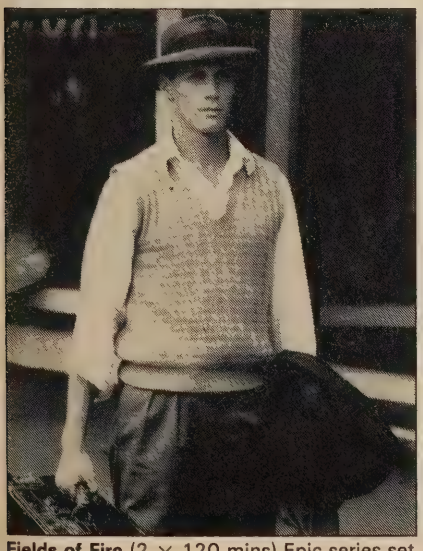
Telef. 548335/533807 – Telex 64630 RTC P – Fax 557076

Impossible Spy (120 mins) The story of the Israeli spy who infiltrated the Syrian cabinet, starring John Shea and Eli Wallach.
Black Adder (6 × 30 mins) The third series of this irreverent comedy, which tells the alternative history of England.
Courage to Fail (5 × 50 mins) The history of surgery from 1880, using archive material and dramatisation.
***Represented by:** James Arnold-Baker, Chief Executive and Keith Owen, Director of Programme Sales*

Border Television Plc
Chris Bonington - The Everest years (1 hour) Documentary on Chris Bonington, undoubtedly one of the greatest climbers of the past three decades. The film focuses on Bonington the man, his achievements, disappointements and personal tragedies and reflects how, at the age of 50, he finally conquered Everest.
There is no limit - The Campbells (26 mins) On 4th January 1967 Donald Campbell was killed attempting to break the World Water Speed Record. In this half hour documentary interview with Melvyn Bragg which contains rare archive footage, Campbell's daughter Gina, herself a European off-shore power boat champion, reflects on a family that has become a dynasty of speed.
Badger on the barge (30 mins) In the middle of a city, in the midst of a tragedy, young Helen Fischer's life is given new purpose by her encounter with a badger, a barge and the extraordinary Miss Brady. The old woman's fighting spirit helps Helen and her parents finally to face up to the death of Peter, Helen's brother.
Bean, Burns and a bicycle (5 × 30 mins) In May 1787, Robert Burns set out on horseback from Edinburgh, where he had recently found fame and fortune, to journey back to Dumfries by way of the Scottish Borders. Two hundred years later, but on a two-wheeled steed.
***Represented by:** Tony Sandford, Chief Executive.*

Central Independent Television
The Bretts (1 × 90 mins - 11 × 52 mins) Edwardian portrait of theatrical family. Stars Barbara Murray and Norman Redway.



Fields of Fire (2 × 120 mins) Epic series set in Australia against the cane cutting fields.

Conspiracy -The Trial of the Chicago 8 (118 mins) Dramatic showcase re-enacting the famous trial. Stars Elliott Gould.
Inspector Morse (3 × 120 mins) John Thaw stars as the most unlikely detective.
The Cutting Edge (8 × 30 mins) Documentaries centred round scientists based at Oxford University.
***Represented by:** Philip Jones and Evi Nicopoulos*

Channel 4 International
Baka: People of the Rainforest (2 × 52 mins) Drama documentary about the life of a pygmy family through the course of three generations, set in the DJA rainforest in Central Cameroun.
Thin Air, White Water (1 × 52 mins) Dramatic film account of the Dudh Kosi Expedition to the Himalayas, in which a team of explorers descend the world's highest and most treacherous river using a combination of kayaks and microlight aircraft.
Elephants and Tigers (3 × 52 mins) Three wildlife documentaries on elephants and tigers made by award-winning photographer-director Naresh Bedi.
Chelmsford (6 × 28 mins) Original, off-beat situation comedy set against the back-drop of the Roman occupation of Ancient Britain.
Tales from the Decameron (6 × 11 mins) Series of silhouette animation programme adapted from Boccaccio's stories, giving a lighthearted view of the battle between the sexes.
***Represented by:** Jane Small, Programme Sales Manager and Frances Berwick, Sales Executive*

Itel
Planet Three (13 × 1 hour) National angles on transnational news and environmental + cultural trends.
Minute Mimes (31 × 1'- 3' mins) Adrian Hedley performes a delightful series of humorous mimes in the tradition of Chaplin and Marceau.
Alphabet Game (30 × 15 mins) Cuthbert the Crocodile and his assistants show children the sounds, letters and words of the alphabet.
The Magic Corner (50 × 15 mins) Debbie Appleby and Isaac the puppet introduce fundamental ideas like size and colour to young children.
Bits and Pieces (30 × 15 mins) Interesting things made from everyday objects, with songs and stories reflecting the theme of the programmes.
***Represented by:** Mr Dan Maddicoit and Mr Peter Faure*

Dee & Co Ltd
Glyn Christian's New Zealand (4 × 28 mins) Documentary series incorporating scenic, culinary and cultural delights from New Zealand.
Ten Green Bottles (10 × 30 mins) Documentary series. Perfect for the wine and spirit lover.
Hooked on Aerobics (65 × 30 mins) For beginners and advanced exercisers. Demonstrating low, medium and high efforts of aerobic endurance.
Off Road Stadium Championship Grand Prix (20 × 30 mins) The world's best desert racers flying through the air and roaring around corners.
World Supercross Series (16 × 30 mins, 11 × 60 mins and 1 × 90 mins) An anthology which spans 12 years from the beginning to the 1987 series. Spectacular demonstrations of human strength.
***Represented by:** Liz Ellicott, Drew Ellicott*

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Freemantle International/Talbot Television

Diana Ross - Red Hot rhythmn & Blues (60 mins) Diana Ross traces the evolution of R & B with guests Little Richard, Bernadette Peter, Billy Dee William.

The Campbells (78 × 30 mins) Adventure series set in Canada in early 1800's. A Scottish-Canadian co-production starring Malcolm Stoddard.

Candid Camera - The first 40 years (60 mins) Celebration of TV landmark with guests including Paul Newman, George Burns, Dr Ruth.

Magic of David Copperfield IX (60 mins) Another magic show from acclaimed illusionist, culminating in an attempted 'break out' of Alcatraz.

We are the children (2 hours) Starring Ted Danson (Cheers) and Ally Sheedy (the Breakfast Club) as photojournalist and doctor in famine stricken Ethiopia.

***Represented by:** Paul Talbot, President. Anthony Gruner, Chief Executive.*

Global Television Services Ltd

Hotel Du Paradis (110 mins) The character stories intertwine as they seek refuge in this Parisian hotel. Fernando Rey, Berangere Bonviosin.

Melba (8 × 1 hour) Dramatises the life of international opera singer Dame Nellie Melba.

Land of Hope (10 hours) Passionate saga of four generations of an Irish Australian Working Class family.

Tusitala (6 × 1 hour) Tells of novelist Robert Louis Stevenson's last tempestuous years, in the sanctuary of Western Samoa.

Hey Dad (76 × 30 mins) Situation comedy which looks at the hectic family life of a one parent family.

***Represented by:** Tom Donald, John Paul Chapple*

Globo International (London) Ltd

Golden Years (10 hours) Romantic series about the 1950's.

Diadorim (15 hours) A story of forbidden love in the war of the Brazilian backlands.

Globo Reporter A series of documentaries covering a wide range of subjects: wildlife, anthropology, social/current affairs.

Battle of the Sexes (8 or 11 hours) The saga of a family and their fight for the land in Southern Brazil.

Little Missy (168 eps) Set in a Brazilian tobacco plantation in the 19th century, starring Lucelia Santos.

***Represented by:** Mr Roberto Filippelli, Ms Maria Alvarez*

Grampian TV plc

Pure Strength (54 mins) The world's three strongest men meet together for the first time to decide who is the overall champion in Grampian Television's Pure Strength '87, presented by Dougie Donnelly.

Last of the Hunters (54 mins) This documentary profiles three fishing families who have achieved outstanding success in adjusting to changing pressures.

The Man Who Wants To Change The World (26 mins) This exclusive documentary tells the remarkable story of Sandy Kidd, who has devoted a decade to inventing a machine which he claims could open up the universe with flying saucers. Will he be the man who changes the world?.

FilmFair Communications

Jacobs Well Mews London W.1. 01-935 1596. Telex 28170. Fax 01-935 0229.

We specialise in the production and distribution of television and video programmes in the technique of puppet and cartoon animation.

A Musical Journey (6 × 30 mins) Some of Scotland's loveliest scenery forms the background to this series of musical programmes. A talented group of eight young singers perform some of the world's most popular songs from chart hits to West End Musicals.

Oil (54 mins) Produced in association with NRK of Norway, this international series has already been sold to over thirty-five countries. It aims to be definitive portrait of oil, assessing its impact on the course of twentieth century history.

***Represented by:** Richard Leworthy and Simon Willock*

Henson International Television

The Storyteller (9 × 30 mins) Visually innovative new drama series combining animatronic fantasy creatures wiht authentic but little known european folk tales.

The Adventures of Teddy Ruxpin (65 × 30 mins) New children's animation produced by Alchemy II and the Worlds of Wonder Inc.

The Christmas Toy (1 hour) New special introduced by Kermit and featuring all new characters. Second episode to be produced for the 'Storybook' series.

Muppet Babies (60 × 30 mins) The Muppet Show characters as babies.

The Muppet Show Command Performances (72 × 30 mins) Light entertainment featuring the best of the Muppet Show.

Represented by: *Peter Orton, Chief Operating Officer, and Sophie Turner Laing, Sales Director*

HTV Ltd

The Honey Siege (7 × 30 mins) New family drama serial set in week preceding the Coronation of Elizabeth II in 1953.

Dramarama (3 × 30 mins) Flashback, Tam and A Spirited Performance - three new family dramas from HTV West and HTV Wales.

Clem (90 mins) Andy de la Tour takes title role with Frances de la Tour making guest appearance as Clem's mother.

The Little Match Girl (90 mins) Musical version of this classic tale, starring Twiggy and Roger Daltrey and introducing Natalie Morse in the title role.

Aerocryptographics: An Odd Sort Of Sport (60 mins) Russian and American pilots battle for air supremacy above the English countryside of South Cerney, Gloucestershire.

***Represented by:** Vincent Nelson, Head of Business Affairs and Susan Clark, International Programme Sales Executive*

Interprom

At The Maintenance Shop (12 × 30 mins or 6 × 60 mins) Six concerts recorded in Iowa featuring Jazz/R & B stars such as John Mayall. Tower of Power, John Sebastian and Long John Baldry.

***Represented by:** Clive Woods*

Itel

Planet Three (13 × 1 hour) National angles on transnational news with analytical profiles of world environmental/cultural television.

Super Soul (56 × 30 mins) Very best of European, American and British Soul music – bang up to date.

1988 World Rally Series (10 × 30 mins) Sports documentary round-ups worldwide and the best of international rally driving.

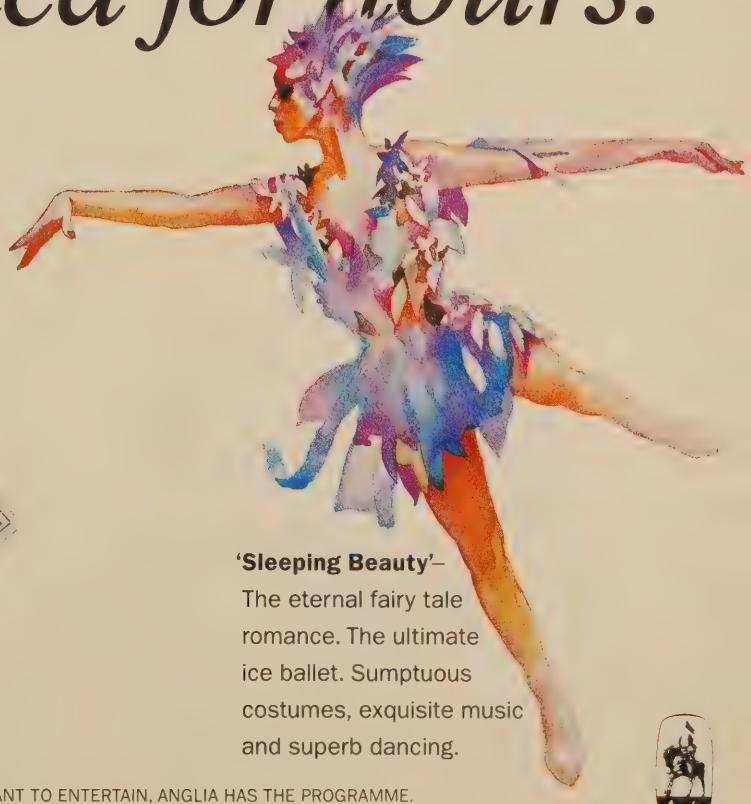
Game Shows Six top rating game show formats from action time.

The 'Survival' team dig deeper into nature's secrets. Fascinating and ingenious – **'The Survival Factor.'** A new seven part series.

'Go Fishing'– The skill and the excitement. Armchair angling that grabs audiences hook, line and sinker.

This page will keep you entertained for hours.

'Tales of the Unexpected'– A proven success. Ten new twist in the tale thirty minute dramas. An impressive list of international credits.



'Sleeping Beauty'– The eternal fairy tale romance. The ultimate ice ballet. Sumptuous costumes, exquisite music and superb dancing.

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Anglia

Board Sailing Specials (9 × 30 mins) Sports specials from France, Canary Isles, UK and Germany.
***Represented by:** Jim Buxton, Chief Executive and Andre MacBean, Sales Director*

LWT International

The Charmer (6 × hour) Drama starring Nigel Havers, about the pre-war exploits of Ralph Gorse - conman, social climber and ruthless opportunist.
Bust (1 × 75 mins and 5 × 50 mins) Drama starring Paul Nicholas as a young wheeler-dealer who goes bankrupt but refuses to go under.
Piece of Cake (6 hours) Drama about the lives, loves and deaths of young pilots in the first year of the Second World War.
Wish Me Luck (8 hours) Spy serial about the lives of two ordinary women, plucked from obscurity to heroism as secret agents in occupied France.
London's Burning (2 hour film and 6 × 1 hour series) Fictional series about the drama and humour of life in a London Fire Brigade Station.
***Represented by:** Richard Leworthy, Simon Willock*

NBD Pictures

Paul McCartney Special (60 mins) A frank and revealing interview with Richard Skinner talking to McCartney at Abbey Road Studios.
Jonathan Ross and George Michael Have Words George Michael talks of China, Andrew Ridgley, pre-marital sex, Aretha Franklin, acting, censorship, success and the future.
Neat and Tidy (5 × 25 mins) Action/Adventure/Drama/Comedy series, starring Elkie Sommers, Edie Adams and Graham Stark.
Colombian Volcano Appeal Concert (50 mins) Includes Dave Gilmour, Chrissie Hynde, Annie Lennox, Mike Oldfield, Pete Townsend in aid of the volcano victims.
Island 25 (1 × 100 mins, 1 × 72 mins, 1 × 25 mins) A series of three music programmes: One fast-moving clip show of the many artists associated with Island over their 25 years history. A 72' documentary featuring rare or archive clips of artists such as Steve Winwood, Free, Fairport Convention, Jethro Tull, Bob Marley and U2.
***Represented by:** Nicky Davies, Jeremy Gawade.*

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Music Box Ltd

Chart Attack (54 mins) A lively UK Chart show based on the Top 30 selling records sales in a country which has a very strong influence on charts all round.
Super Sonic (54 mins) It's a show that will tease, provoke, entertain and maybe even educate you. Each programme includes a topic or feature.
Countdown (54 mins) The biggest names from across the world gather to make music and the headlines on Europe's No 1 rock show.
Rock of Europe (54 mins) This special covers the widest range of topics within the youth, music and fashion fields. Each programme features a fresh new subject.
Off the Wall (54 mins) The heat is on the streets - and that's where the Off the Wall team meets. Covering every major rock, pop, fashion, style and showbiz event.
***Represented by:** Kate Mundle, Head of Sales and Marketing and Julie Kichy, Sales and Marketing Co-Ordinator.*

Picture Music International

Maria Callas 75 and 55 minute documentary about the life and music of the world's greatest opera singer.
Queen - 'Magic Years' 90 and 60 minute special celebrating the group's 15 years of worldwide success featuring rare live footage, interviews with the group and contemporary superstars.
Iron Maiden 'Visual Anthology' (45 mins) Film of the history of one of today's leading rock attractions.
Marillion - 'Live at Loreley' Live concert special shot earlier this summer in Germany.
The Pet Shop Boys Currently in production, an innovative video treatment of their new worldwide hit album.
***Represented by:** Martin Haxby, M.D. and Gordon MacKenzie, Product and Marketing Executive.*

Rank Film Distributors

The Golden Gong (73 minutes) Illustrating 50 years of Films and Stars of the Rank Organisation, narrated by Michael Caine.
Best of British (26 × 25 mins) Celebrating 50 years of British Film making, narrated by John Mills.
Noel Coward - The Master's Collection (4 × 60 mins plus 2 × 63 mins) Plays starring such artists as Carroll Baker, Nigel Havers, Susannah York, Tom Courtenay, Judy Dench.
What a Carry On (13 × 25 mins) Combining the most hilarious moments from the famous 'Carry On' feature films.
Just for laughs (7 × 25 mins) Featuring non-stop fun and laughter scenes from Rank's famous classic comedies.
***Represented by:** Mr Chris Towle - Director Overseas Sales and Mr. Charles Bloye - Sales/Marketing Executive.*

Richard Price TV Associates Ltd

Always Afternoon (4 × 52 mins) Set in Australia against the backdrop of the First World War and produced by Henry Crawford. It's the story of a teenage love between an Australian girl and a young German violinist being held as a wartime internee.
Gunfighters (2 hours and 22 × 30 mins planned) A Western in the classic mould. Three brothers are forced onto the wrong side of the law in an effort to save their ranch from the clutches of a wealthy and ruthless landowner who controls everything including justice..

A winning formula ...

From a standing start, Wales' animation industry has already achieved some very impressive lap records. And being first through the chequered flag is not so much a dream, more a fact of life for Wales' ever growing team of animators. In just five years an industry has been so rapidly and effectively established that its products already compete successfully and spectacularly on a worldwide basis — like Siriol's 'Grand Prix' victory with **Superted** at the 1986 BAFTA Awards.

Superted — Siriol

Working as a team ...

Largely responsible for this enviable track record has been the existence of Wales' own fourth channel, S4C. The channel has been at the vanguard of the flourishing Welsh animation industry. In Britain three networks transmit Welsh animation, and on a global scale over 60 countries have purchased S4C commissioned series.

Girls Night Out — Joanna Quinn

With star performers ...

From highly individualistic independent talents, to full scale animation houses, there are now over 100 animators based in Wales. Young film makers like Joanna Quinn (**Girls Night Out** — prize winner at Annecy, 1987) are demonstrating that Wales' prize winning days are just beginning.

Keep one lap ahead ...

And for those who are worried that Wales' animation industry is in danger of burning out, there's some very good news. **Fireman Sam** and his trusty colleagues are at hand, about to capture the imagination of children all over Britain from November on S4C and BBC. A stunning work of stop-frame animation that is likely to become yet another universal favourite.

Fireman Sam — Bumper Films

While the talent learns to shine ...

In addition to entrepreneurial flair and artistic panache, there's another very important phenomenon at work in Wales. Common sense. Which is why all 2000 of Wales' schools are eligible to enter a Storyboard Competition, with the winning schools working with Siriol to realise their concepts. And at further education levels the Gwent College of Art produce a film a year as part of the curriculum, in a unique and innovative relationship with Wales' professional broadcasters. All part of an investment which looks set to ensure that Wales' overnight success is most certainly not going to be a flash in the pan.

S4C We're Making Waves

MIPCOM STAND 13-

Porterhouse Blue (4 × 52 mins) A brilliant adaptation by Malcolm Bradbury of Tom Sharpe's comic novel of life in Cambridge University's most archaic and reactionary (fictional) college – Porterhouse, where for six centuries oar-pulling prowess and gourmet cuisine have taken priority over academic achievement. But all is set to change with hilarious results.
Day After the Fair (1 × 105 mins) A beautifully portrayed film, adapted from Thomas Hardy's short story, starring Hannah Gordon, Kenneth Haigh, Anna Massey and Sammy Davis, about a visiting young barrister's love for a local illiterate maidservant. When he writes to her she asks her mistress to reply to his letters for her. The deception reaches a climax when the fair next comes to town.
What a Country (26 × 24 mins) Based on the highly successful LWT situation comedy series 'Mind Your Language', this new series follows the humorous adventures of an American citizenship class, in which aspiring citizens adjust to life in the United States.
***Represented by:** Richard Price, Richard Leworthy.*

Scottish Television International
Dreams and Recollections (80 mins) The story of Glasgow's great designer and architect Charles Rennie Mackintosh.
Taggart - Funeral Rites (3 × 60 mins or 130 mins) A charred corpse and missing girl set Taggart and Jardine in hunt for ruthless murderer.
Extras (60 mins) Young woman in Glasgow struggles to set up her own massage parlour away from ex-boss.
Gramsci (78 mins) Looks at life of Antonio Gramsci, father of 'Eurocommunism' who died 50 years ago.
Brainwaves (30 mins) Shows problems of young teenage girl with epilepsy when she starts college.
***Represented by:** Mr Gus McDonald, Director of Programmes and Mr Michael Trotter, Head of Programme Sales*

Screen Ventures
Tayarra - A racing Legend (1 × 30 mins) Shot in the United Arab Emirates this compelling tale follows the fortunes of Tayarra as she and her ten year old jockey, Sweilim seek victory in the most important race of the year, the Dubai challenge.
Legend of the Spanish Kitchen (1 × 20 mins) Two short original fantasy stories starring Lorne Greene as a mysterious stranger and Los Lobos as themselves.
Kerouac (1 × 5 mins) Award winning biography of the king of the beat generation.
George Clinton - The Mother Ship Connection (1 × 30 mins) Compilation of the masters of funk, including concert performances in 1977.
Man of Africa (1 × 74 mins) A Jon Grierson classic is discovered. A moving African tale from the fifties.
***Represented by:** Christopher Mould, M.D. and Dominic Saville, Director of Sales*

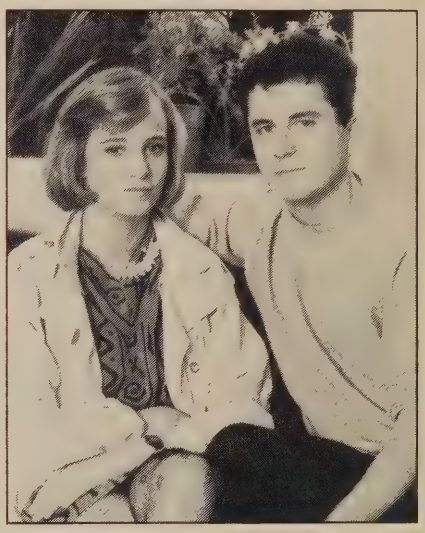
Seventh Art Productions
Richard Strauss Remembered (2 × 1 hour) Award winning biography of the composer.
Under A Crescent Moon (48 mins) Stunning film looking at ancient city of Kano - just south of Sahara.
Generation to Generation (24 mins) A view of Ireland, through its best folk music.
Marc Chagall - The Colours of Passion (25 mins) A portrait of the artist born 100 years ago.
Gibraltar - Rock of Ages (26 or 54 mins) Britain's last European colony.
***Represented by:** Phil Grabsky*

Span Pictures Ltd
Tha Matchroom Series (7 × 40 mins and 1 × 60 mins) Profiles of seven snooker superstars (Davis, Thorne, Griffiths, Taylor, White, Meo and Foulds) and a one-hour special that introduces the series or stands alone.
The World's Greatest Cricketers (6 × 40 mins) Six documentary film which focus on the finest player from each of the world's cricketing nations, namely Botham, Richards, Khan, Hadlee, Gavaskar and Border.
Steam Trains (4 × 40 mins) 'Steaming Up'; 'Signals and Things'; 'Renovation' and 'Didcot 20' are four programmes for the enormous international band of steam train enthusiasts. In production, for the end '87.
An Evening with Placido Domingo The maestro in concerto in London, to a rapturous, five encore reception. Popular arias and contemporary songs, digially recorded, make this is a 'must' for Domingo's legion of fans the world over.
Old McDonald Had A Farm (40 mins) Musical shows for young children with nursery rhymes, animals and action games, delightfully filmed on a children's farm in the English countryside. In production, end '87.
***Represented by:** Phillip Goodhand-Tait, M.D. and Steve Webber, Director*

SR Programs International
With The Poet In Gorbachev's Russia (90 mins) A current view of life in the Soviet Union, with the poet Yevtushenko as a guide.
On the Cut (15 mins) Exploring Britain's Canals - history, recreation, adventure. Also available, 28 minute film 'A Civilized Adventure'.
Excellent Feature Package (90 mins-112 mins) Action, adventure, romance and family films. Titles include 'Angry Joe Bass', 'Bye See you Monday', 'Duncans World'.
Special Interest Package (60-90 mins) Learn Black Belt Karate, Basic Art, Basic Languages - French, Spanish, Japanese; Also Bodybuilding with Schwartzenegger.
Candle In The Wind (58 mins) This remarkable film documents the struggle and survival of faith inside the USSR.
***Represented by:** Stanley P. Darer, President and Susan S. Darer. V.P.*

S4C Enteprises
Fireman Sam (12 × 10mins) Puppet animation, featuring Sam the 'hero next door' and the local fireman.
Night Hunters (1 × 50mins) Wildlife documentary, giving a unique insight into the habits of the polecat The Easter Egg (1 × 30mins) Animation special featuring further adventures of Mic, the foxclub, and his friend the turkey.
Girl's night out (1 × 6mins) A hilarious account of 4 respectable women enjoying a 'night out on the town'.
Fairground Rock (1 × 45mins) When two likely lads rent a cafe at a fairground, things get decidedly musical.
***Represented by:** Christopher Grace - Controller Marketing and Miss Teleri Roberts - Programme Sales Executive.*

Telso International
Vietnam (10 ×48 mins) A stunning Kennedy Miller mini series that dramatically recounts Australia's involvement in the war.
Wolf to the Slaughter (4 × 52) A thriller dramatised by Clive Exton from the book by Ruth Rendell.
Mandela (1 × 150 mins) The story of the fight for justice and freedom by black South Africans
The selling of Noddy (1 × 52) Enid Blyton's Noddy, popular all over Europe was unknown in the United States..... until now.
Willing and Abel (26 × 48 mins) Hilarious comedy series going from drama through heart stopping suspense to full blown farce.
Represented by: Mrs Ann Harris, Controller of Int.Progs and Mr. Nivolas Witkowski, Head of International Sales and Marketing.

Thames Television International

Lost Belongings (6 × 52 mins) Filmed on location, this powerful drama series captures the stark reality of life in Belfast today. Stars Gerard O'Hara and Catherine Brennan.
Nancy Wake (4 × 52 mins)Noni Hazlehurst stars in this drama based on the true story of Nancy Wake, the Australian woman the Gestapo called 'The White Mouse'.
Ffizz (6 × 25 mins) Richard Griffiths and Benjamin Whitrow star as two middle-aged businessmen devoted to parties and socializing.
Thegrand (7 × 26 mins) Filmed on location in England, France and Italy this documentary recreates inmodern times a typical tour of around 1750 as seen through the eyes of a young man of the era.
Alias the Jester (13 × 10 mins) Children's animation following the adventures of Alias the Jester, a diminutive space traveller who lands in medieval England.
***Represented by:** Mike Phillips, M.D.and Roger Miron, Controller Sales.*

TSW - Television South West Ltd
Where there's a will (1 hour) Film comedy drama set in an English county town firm of solicitors and starring Patrick McNee, Michael Howe and Louan Gideon. Pilot for possible co-production of a series.
One Step From Oblivion (1 hour) Documentary about the fate of the black rhinoceros filmed on location in Zambia, with the backing of the Zambian President. It tells the story of dedicated and courageous anti-poachers who put their lives at risk daily in the pursuit of the protection of endangered species.

It wasn't her country. But she was ready to fight for it.

Nancy Wake was Australian by birth. But at the outbreak of the Second World War, she fought side by side with the Resistance to free France from a foreign oppressor.

She smuggled Allied airmen across the Pyrenees into Spain. She snatched an agent from certain death in a concentration camp. And on one vital mission she cycled 500 kilometres through German lines – alone.

Now her wartime exploits are brought to life in a stirring new mini-series, for which Nancy Wake herself acted as production consultant.

Filmed on location in France, *Nancy Wake* portrays the romance, drama and tragedy of one woman's war – a war in which she earned not only numerous medals but also the Gestapo nickname of 'The White Mouse', a unique acknowledgement by a ruthless enemy of the bravery of a remarkable woman.

Produced by Seven Network Australia

NANCY WAKE

THE UNTOLD STORY OF A HEROINE OF THE FRENCH RESISTANCE

THAMES INTERNATIONAL

Thames Television International Limited
149 Tottenham Court Road
London W1P 9LL, England
Tel: 01-387 9494 Telex: 25286 or 22816

SEE TTI AND THAMES VIDEO AT MIPCOM ON STANDS 22.02 AND 22.06

Tube Mice (26 × 5 mins) Pilot available for an animated series. It is carnival time in London. All the Tube Mice are busy preparing for it with the exception of Touster and Vernon who decide to take a 'package' holiday to warmer climes. Going by post seems the cheapest way.... With the voices of George Cole and Dennis Waterman (from the series Minder).

Surcouf (52 mins) In the winter of 1942 the world's largest submarine, the Surcouf, disappeared without trace off the east coast of America. To this day no-one knows who sank the Surcouf but using recently discovered official documents this film paints a vivid picture of life on board and sheds new light on what has been called one of the greatest mysteries of the sea.

Robinson Country (7 × 30 mins) Robert Robinson brings to the television screen his individual view of people, events and places in the south west of England in this second series of Robinson Country.

Represented by: *Tony Sandford, Chief Executive.*

Tyne Tees Enteprises Ltd

The Roxy (29 × 30 mins) Television's newest pop show. A fast paced, extremely visual look at the UK chart-topping scene hosted by top DJ David Jensen and Kevin Sharkey.

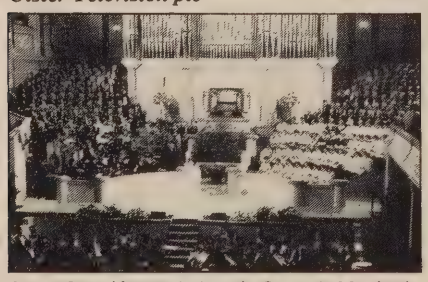
Fish'n Sheep' Rock'n Roll (52 mins) A film profile of the highly articulate and self-motivated Ian Anderson, founder member of the rock group Jethro Tull, who has invested his huge earnings from the music business in a salmon farm on Strathaird Estate on the Isle of Skye.

Turning the Tide (7 × 30 mins) A world environmental series filmed in Britain, Peru and Brazil in which celebrated botanist David Bellamy deals with some of the most important ecological issues of our time in a popular and often amusing way.

Joanne Conway (52 mins) A film documentary portrait of Joanne Conway, one of Britain's young hopeful skating stars. Since becoming the youngest ever British figure-skating champion in 1985 at the age of 14, Joanne has had intense training in Colorado Springs under the guidance of Carlo and Christa Fassi, arguably the best skating coaches in the world.

Represented by: *Tony Sandford, Chief Executive and Ann Gillham, Head of Sales Administration.*

Ulster Television plc



Sing Out (6 × 1 hour) Gospel Music in concert, Belfast: Roger Whittaker, Carrol Baker, Gloria Gaynor, George Hamilton IV etc.

After the Gold (1 hour) Documentary after Barry Douglas wins Gold Medal Moscow International Piano Competition and the year after.

Barry Douglas Plays Brahms (1 hour) Brahms No. 1 Piano Concerto. Royal Festival Hall London Symphony Orchestra, Conductor: Myung-Whun-Chung.

Big Band TV Disco Show (1 × 60 mins) Big Band and Disco music: John Anderson Orchestra, Ruby Turner, Edwin Starr, Lewis Sisters, LuvBug.

Shadow in a Landscape (1 hour) Susannah York narrates dramatised documentary life of Irish-born post-Impressionist painter Roderic O'Conor.

Represented by: *J. Brian Waddell, Director of Programmes and Nicholas McCafferty, Programme Planning and Presentation Manager.*

Video Arts Television

A World of Festivals (12 × 30 mins) This fascinating and colourful series of programmes visits twelve different European countries during festival time.

Taking on the World (1 × 40 mins) This sequel to widely acclaimed 'Same game - Different rules' looks at Mike Nemesvary two years after his accident.

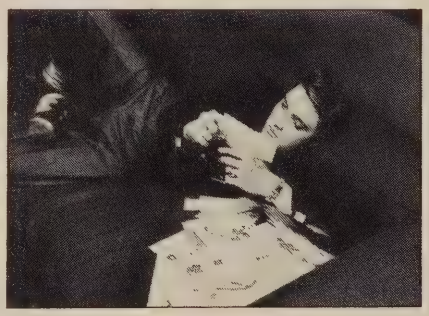
A Different Frontier (1 × 60 mins) A film of a remarkable adventure by a team of able bodied and disabled men and women travelling down Iceland's river Hvita.

Equinox - Second Series (22 × 40 mins) Second series now available of the widely acclaimed Channel Four innovative science and technology series.

Bodytalk (8 × 5 mins) A fascinating children's series telling them about their bodies and how they work.

Represented by: *Jane Lighting, M.D. and Jane Smith, Distribution Manager*

Virgin Vision Ltd



Elvis '56 (57 mins) The young Elvis at his peak in public and in private. Original performances/interviews/animated stills.

Gothic (87 mins) A gothic horror directed by Ken Russell. With Gabriel Byrne, Julian Sands, Natasha Richardson.

Greatest Goals (57 mins) The heroes and highlights of The World Cup from 1966 onwards - Charlton, Pele, Maradona etc.

Rock Date (52 × 30 mins) A weekly record of the key events, people, birthdays and stories in Rock n' Roll history.

The Story Of (15 × 1 hour) Music careers and lives of top bands and artists - Abba, Kinks, Marc Bolan, Fleetwood Mac etc.

Represented by: *Mary Glanville, Manager TV Sales and Acquisitions and Isobel Hughes, Sales Executive*

Visnews Ltd

Fifty Years On Highlights original commentary and music from fifty years on.

The Russian Revolution (26 mins) History footage commencing in the years up to 1917, footage of events transforming a feudal society.

Space - The Frontiers And Beyond To Superpower (60 mins) Thirty years of Man's achievements in space - first in the series 'History in Focus'.

Wings - The Jet Age (60 mins).

Spanish Civil War (25 mins) Battle-field troops in action in a war resolved with 'rebels' entering Madrid in 1937.

Represented by: *Julian Kerr, M.D. and Gerry Sadler, Group Marketing Manager.*

Worldwide Television News (WTN)

Roving Report (30 mins) Weekly magazine with in-depth coverage of 4-6 current international stories.

Earthwatch (30 mins) Monthly environmental programme combining in-depth fatures with an environmental news round-up and a monthly theme.

Year End Review
(1 hour) Annual Review of the year's major international news stories.

Case of Cities (30 × 30 mins) Series of half-hour profiles of thirty of the world's cities.

Represented by: *Keith Reynolds (Senior V.P.) and Gerry O'Reilly (General Sales Manager).*

Yorkshire Television

The Beiderbecke Tapes (2 × 75 mins) Off-beat adventure series by Alan Plater. Two innocent school-teachers get caught up in sinister goings on.

The New Statesman (7 × 30 mins) Rik Mayall stars in new comedy series about an unscrupulous member of parliament.

Comeback (1 × 75 mins) Black comedy about film producers recuperation in hospital ward after failed suicide attempt.

Jimmy's (30 × 30 mins) Fly-on-the-wall documentary series filmed inside one of Europe's biggest teaching hospitals.

Fun and Games (4 × 30 mins) Mathematics presented in a games show format.

Represented by: *Clive Leach and Brian Harris*

United States

ABC Distribution Company

Secrets & Mysteries (26 × 30 mins) Series exploring unusual events in history, strange phenomena, lost civilizations and famous unsolved crimes and disappearances. Host: Edward Mulhare.

ABC's Olympic Diary A series of well over 100 colourful and historical 30 second vignettes featuring dramatic moments of the Winter Olympics throughout the years, and also focusing directly on Calgary and the athletes favoured to win medals at the 1988 Winter Olympics.

ABC News Closeups .Alcohol & Cocaine, The Bomb Factories, They Have Souls Too.

Represented by: *Herb Granath, President ABC Video Enteprises Inc and Jack Healy, President ABC Distribution Company.*

American Programs International

The Happy Valley (1 × 90 mins) Shot on location in Africa, this feature is based on a true story of the 1940's murder of Lord Erool. Stars Denholm Elliott.

Way Upstream (1 × 100 mins) Based on the play of the same title by Alan Ayckbourn, this feature film is a black comedy about two couples travelling upstream on a rented boat, which results in both comedy and horror.

The Christian Science Monitor Reports (42 × 30 mins) A highly produced, widely praised international news show that features incisive, in-depth analysis of the sensitive and diverse issues that affect viewers' lives.
The Joint is Jumpin (130 × 30 mins) Music series highlighting the legendary singers and bands of the 40's with original videos, hosted by today's biggest stars.
Fatal Attraction (1 × 90 mins) A bizarre psycho-suspense love story stars Sally Kellerman and John Huston.
Represented by: *Midge Barnett, President and James M. Jackson, Exec. V.P.*

Anthony Potter Productions
Between the Wars (16 × 30 mins) Award-winning Mobil Showcase Network programmes about America's involvement in international affairs from the end of World War I to Pearl Harbour - hosted and narrated by former CBS-TV Network news commentator, Eric Sevareid. A fascinating documentary parade of the world's great personalities and events that shaped history from 1918 to 1941 - now available for worldwide home video release.
Represented by: *Anthony Potter, President.*

ARP Films, Inc.
The Amazing Spider-Man (78 × 30 mins) The adventures of Spider-Man.
The Marvel Superheroes (65 × 30 mins) Characters consists of the Incredible Hulk, Captain America, The Mighty Thor, Iron Man and Sub-Mariner.
Spider Woman (16 × 30 mins) The adventures of Spider Woman.
Star Blazers (77 × 30 mins) Action packed space adventure of the Star Force on their mission to save the earth.
Rocket Robin Hood (52 × 30 mins) A space adventure set in the year 3000 featuring the direct descendents of Robin Hood and his merry men.
Represented by: *Claude S. Hill, President.*

CBS Broadcast International

The Network Movies A package of made for television movies including Gunsmoke, Return to Dodge, starring James Arness and Amanda Blake; The hilarious comedy; Sharing Richard, starring Ed Marinaro; plus five other new action packed movies.
The Garbage Pail Kids A new and very different children's weekly animation series that will delight and intrigue children around the world style, this programme is uniquely revealing, delving into the behind the scenes life of Soviet citizens on an unprecedented level.
Storybreak and School Break Specials.
Represented by: *Rainer Siek, V.P. Sales and Marketing and Greg Phillips, M.D. Europe.*

Columbia Pictures International Television
The Charmings (19 × 30 mins) Series about Snow White, Prince Charming, their children, the wicked stepmother and company in modern suburbia as they attempt to adapt their medieval attitudes to contemporary life.
Designing Women (44 × 30 mins) Spicy, contemporary series about four women who are partners in the interior decorating firm of Sugarbaker's in Atlanta,Georgia. As they try to build up a successful business, they also push to create fulfilled personal lives.
The New Gidget (44 × 30 mins) Lovable Gidget, the original 'surfer girl' is back and married to her high school sweetheart Jeff 'Moondoggie' Griffin. They are a career couple; he's a rising young city planner, while Gidget's the boss of her own travel agency in addition to finding time to raise her 15 year old niece.
Alice in Wonderland (4 hours) Based on Lewis Carroll's adventures in wonderland story which has enchanted children and adults around the world for over one hundred years. Natalie Gregory is introduced in the title role of 'Alice'.
Circle of Fear (2 hour) Story of a 'haunted' neighbourhood in Baltimore, Maryland where Edgar Allen Poe lived and his 'haunted' house and the deadly night the fraternity boys and sorority sisters spent the night in the house.
Represented by: *Mr Brian McGrath, President and Mr Chase Carey, Exec. V.P..*

De Laurentiis Entertainment Group
Noble House (8 hours) Based on James Clavell's novel, starring Pierce Brosnan and Deborah Raffin, Broadcast February, 1988 on NBC.
Fatal Shore (6 hours) Mini Series based on Robert Hughes best selling novel.
Weeds Prison drama starring Nick Nolte.
Collision Course Action Comedy starring Jay Leno and Pat Morita.
Adult Education Comedy starring Jon Cryer.
Represented by: *Paul Rich, Exec V.P., TV Division and Gary Levinsohn, Director of Sales, Programmes Acquisition.*

D.L. Taffner Ltd
The Saint in Manhattan (1 × 50 mins) Simon Templar returns as a sophisticated man of the 80's who has moved his base of operations to New York City.
Capitol (1270 × 30 mins) Daytime drama highlighting the glitter and intrigue of Washington life.
Oliver Twist (1 × 50 mins) New animated story of the Dickens classic.
Charles Dickens' Ghost Stories (1 × 50 mins) A trio of chilling animated tales.
Phantom of the Opera (1 × 50 mins) A spine-tingling animated tale of a disfigured madman who haunts the shadows of the Paris Opera House.
Represented by: *Martha Strauss, V.P., International Sales, and Giovanna Nahmad, Sales Executive.*

Filmation Associates
Brave Starr (65 × 23 mins) Brave Starr is the Galaxy's toughest, fastest and bravest marshall. It's a good thing - because New Texas is the Galaxy's roughest planet.
Macron I (26 × 23 mins) In the distant future, Earth turns to the team of Macron I to protect the planet from the evil of the super-scientific crime organisation GRIP.
Ghostbusters (65 × 23 mins) Two young men and a gorilla set off on a series of spine-tickling comic adventures in pursuit of goblns, gremlins and ghouls.
He-Man and the Masters of the Universe (130 × 23 mins) Battling evil is a full time job. And on the magical planet of Eternia that job belongs to He-Man, the most powerful man in the universe.
She-Ra: Princess of Power (88 × 23 mins) In a wondrous world of fantasy and magic, She-Ra uses her incredible powers to lead the rebellion against the evil Hordak.
Represented by: *Alice Donenfeld, Exec. V.P. and Patricia Ryan, Director of Licensing Administration*

Fox/Lorber Associates
1988 US Pro Ski Tour (8 hours + 14 × 30 mins) Competition featuring the world's best professional ski champions. Offered within three weeks of event.
Time-Life Series Wild, Wild World Of Animals. Wilderness alive. World We Live In. World War II. A Soldier's Diary.
Romance Theater (17 × 2 hours) Romance fiction comes to television in seventeen TV movies.
Young John Wayne (15 × 1 hour) Fifteen John Wayne westerns, transferred from 35mm fine grain negatives; they are of incomparable quality.
The Action Sports Collection (50 × 1/4 HOUR(Action packed programmes featuring skiing, flying and racing; available as series, specials or segments.
Represented by: *Richard Lorber, President and Olivia King Canter, Director of International Sales.*

Hal Roach Studios Inc.
T and T (24 × 30 mins) Action adventure episodes starring Mr T.
Mirror, Mirror Starring Maud Adams. A dark family secret plagues a beautiful woman in this bizarre murder mystery.
Margaret Bourke White (2 hours) Starring Farrah Fawcett as the life story of Life Magazines first female photo journalist.
Command in Hell (2 hours) Stars Suzanne Pleshette. A woman police captain replaces her male counterpart in a precint racked wiht scandal and corruption.
Pack of Lies (2 hours) Starring Ellen Burstyn, Teri Garr and Alan Bates. Nominated for 3 Emmy awards, this story focuses on a suburban family whose life suddenly changes when they become involved with espionage.
Represented by: *Regina Dantas, Pres. Int'l Marketing & Aquisitions and Dave Hutchinson, Manager*

Harmony Gold
The Man who lived at the Ritz (4 hour) Based on A.E. Hotchner's international bestseller. The story is played out in the fabulous Ritz Hotel.
King of the Olympics: The Lives and Loves of Avery Brundage (4 hour) This miniseries depicts the true story of Avery Brundage, the man who was the power behind the Olympics for over 50 years.
Serie Noire (90 mins) All of these films in this collection are produced by Hamster Films of Paris. Each film is in the classic noire style.
Animals of Africa (26 × 30 mins) A dramatic look at the mysterious animals of Africa's stunning wildlife population.
Animation adventure Theater 'Robotech; The Sentinel' (76 mins) 'The World of the Talisman (81 mins) 'Once upon A Time' (92 mins).
Represented by: *David La Follette.*

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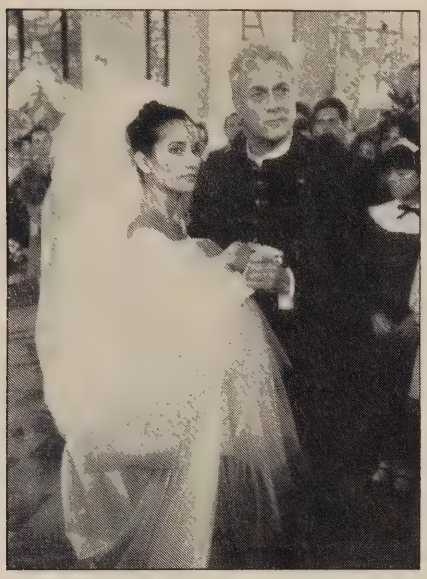
PROTELE

Horizon International Television

PM Magazine (1 × 30 mins) Hundreds of segments on a variety of subjects including sports, travels, etc.

Mac and Mutley (1 × 30 mins) Doug McConnell and incredible dog Mutley present a variety of animals with special skills.



Mafia Princess (2 hours) Stormy father/daughter relationship set in underworld background with Tony Curtis, Susan Lucci.

John and Yoko: A Love Story (3 hours) The extraordinary relationship of the most outspoken Beatle and the artist who changed his life.

George McKenna Story (2 hours) Principal turns drug ridden inner city high school into college prep institution giving hope to students.

***Represented by:** Stan Golden, President*

ITC Entertainment

Billionaire Boys Club (4 hours) A fact-based, exciting miniseries about a bizarre and ruthless group of rich Beverley Hills young men involved in a web of violence and murder. Judd Nelson stars.

Poor Little Rich Girl: The Barbara Hutton Story (6 hours) Farrah Fawcett stars as the famed heiress Barbara Hutton. She inherits the equivalent of × billion dollars. She marries seven times, and dies alone and penniless, dissipating a fortune.

Sidney Sheldon's Windmills of the Gods (4 hours) Jaclyn Smith stars as a US ambassador marked for assassination. The challenge to protect her and save world peace, falls on Robert Wagner in his role as a dynamic career diplomat.

Secret Passions Susan Lucci and John James star as a young couple whose love is put to the test at a US Colonial restoration. There, a sensuous ghost of the Colonial past casts a spell convincing the young woman that she is to murder her husband.

Christmas comes to Willow Creek Hope and the Christmas spirit are severely tested when two feuding brothers are brought together to transport a truckload of supplies from California to a small town in Alaska. John Schneider and Tom Wopat star.

***Represented by:** Arthur Kananack, president, James P. Marrinan, exec.V.P. and G.M. international division.*

Joel Cohen Production & Distribution Inc.

The Beach Boys 25th Anniversary in Waikiki (90 mins) A concert special with guests Ray Charles, The Fabulous Thunderbirds, Jeffrey Osborn, Belinda Carlisle and other top names.

The Fifth Annual American Video Awards (90 mins) Hosted by Shari Belafonte-Harper, Graham Nash and Casey Kasem, featuring live performances by Wang Chung, The Bangles and many others.

Your Choice For The Film Awards (90 mins) Special in its 22nd year as the public selects their movie favorites. Hosted by Jane Seymour and Tim Conway.

Ricky Nelson/Fats Domino Live At The Universal Amphitheatre Concert special celebrating the 30th anniversary of Rock & Roll.

The Serendipity Singers' Christmas Show (1 hour) Special from London with special guests singer Florence Henderson and master magician Harry Blackstone, Jr.

***Represented by:** Joel Cohen, President and Joan Cohen, V.P.*

LBS International

Bonanza (120 mins) This film returns to the Ponderosa to recreate the strength an character of a legendary family in the American West.

Vietnam War Story (120 mins) This feature film is a true to life dramatic look at America's soldiers who served in Vietnam.

Forever James Dean (60 mins) This documentary portrays the life of James Dean, through gripping newsreel footage and scenes from his films.

Smithsonian World (60 mins) Entertaining and informative, this series draws upon the unmatched resources of the greatest culture center in the world.

Care Bears Family (30 mins) From the magical kingdom of Care-A-Lot come the Care Bears, full of love, friendship of adventure.

***Represented by:** Mark Mascarenhas, Vice President General Manager and Fred Gilson, Consultant*

Lorimar Telepictures

Full House (13 × 30 mins) From the producers of Valerie and Perfect Strangers, a hilarious and irreverent comedy about a recently widowed father, Bob Saget who employs the services of his womanizing brother in law, John Stamos and wise cracking best friend to raise his three rambunctious daughters.

The Slap Maxwell Story (13 × 30 mins) A knockout comedy starring Dabney Coleman as a sportswriter with a loose tongue and a flair for stirring up trouble. From the locker room to the newsroom, Slap Maxwell packs a punch; from Jay Tarses.

Alf (13 × 30 mins) The wise cracking Alien Life Form is now the star of his own Saturday morning animated series. Twice the fun for kids.

Comic Strip (65 × 30 mins) From the producers of the top rated animated series, Thundercats and Silverhawks, The Comic Strip is a brand new concept in programming. Innovative animation, the package features four groups of characters.

The Clinic (7 × 60 mins) Written by two-time Oscar nominee and Emmy Award Winner Jay Presson Allen. This series explores the dedication of a private clinic to truly become involved in its patients' recovery.

***Represented by:** Michael Jay Solomon, Jeff Schlesinger.*

Manson International - A Unit of M.C.E.G. Inc.

D.C. Follies (36 × 30 mins) A funny, satirical behind-the-scenes look at the people and events in the news.

Richard Simmons Slim Cooking (135 × 30 mins) Richard Simmons along with celebrity guests show viewers how to prepare a wide variety of healthy and low calorie foods.

Sex Symbols (2 × 60 mins) Takes a close-up look at the sex symbols of today as well as the sex symbols of the past.

The Perfect Match (95 mins) Romantic comedy about two people who meet through newspaper ad.

World Gone Wild (95 mins) Futuristic sci-fi action adventure starring Bruce Dern, Michael Pare, Adam Ant.

***Represented by:** Mechael J. Werner, Senior V.P. Int'l Sales and Andrea Miller, Sales Associate*

MCA TV International

A Yej in the Life (13 × 60 mins) The lives and relationships of the Gardner family are raising three children in a real family situation.

Family Man (7 × 30 mins) Shelly, a comedy writer, is married to Andrea and they are raising three children in a real family situation.

The Law and Harry McGraw (1 × 120 and 11 × 60 mins) Eleanor Maginnis, a criminal lawyer and Harry McGraw, a private eye work together solving cases.

Private Eye (1 × 120 and 11 × 60 mins) It's 1956, Jack Cleary, a private detective partners with Johnny Betts prowling the stretches of the Los Angeles Sunset Strip.

Out Of This World (24 × 30 mins) Donna Garland is raising her daughter Evie, who is half-alien inheriting special powers from her extra-terrestrial father.

***Represented by:** Colin P. Davis, President and Roger Cordjohn V.P.*

New World Television

Queenie Starring Kirk Douglas. Based on the best selling novel by Michael Korda, it is a rags-to-riches drama that spans three continents and traces the fortunes of a beautiful girl from the slums of Calcutta to glittering screen stardom.

Sledge Hammer (22 × 30 mins) In Production. The wild adventures of an off-beat detective who is a cross between Inspector Clouseau and Dirty Harry.

Monte Carlo (4 hours) Executive Producer: Joan Collins, Peter Holm. Starring Joan Collins, George Hamilton. A story of passion and intrigue that follows a glamorous singer who serves as a spy for the British intelligence during the German occupation of France in World War II.

Crime Story (1 hour) Executive Producer, Michael Mann, starring Dennis Farina, Anthony Denison, Stephen Lang. A gripping saga set in the 1960's that follows the conflict between a special unit of the Chicago police.

Shoes in the Darkness (5 hour) Executive Producer: Jack Grossbart, Starring Peter Boyle, Stockard Channing. Based on the best-selling book by Joseph Wambaugh this is a true story about the murder of a teacher and the disappearance of her children at the hands of her school principal and lover.

***Represented by:** William A Shields, President and COO and James McNamara, Senior V.P.*

Orbis Communications

The Next President with David Frost (13 × 60 mins) Interviews with major candidates in

the 1988 campaign for US President.
Maple Town (26 × 30 mins) Animated episodes, English speaking territories only.
Spiral Zone (65 × 30 mins) Animated children's programme; an international superforce defends the earth.
War Chronicles (13 × 30 mins) Actor Patrick O'Neal hosts these highlights of the most dramatic battles of World War II.
P.O.W.: Americans in Enemy Hands (2 hour) Actor Robert Wagner hosts this moving documentary about nine former P.O.W.'s.
***Represented by:** John C. Ranck, Exec. V.P.*

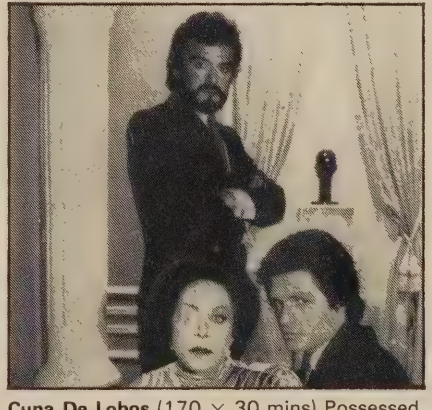
Orion Pictures International
Adderly (44 × 1 hour) A top agent struggles to return to the world of foreign espionage after losing his left hand to tortures.
Babes in Toyland (2 hour) Starring Drew Barrymore, Pat Morita, Eileen Brennan. A children's Christmas classic about a young girl who is transported into a fantasy world populated by life-size teddy bears, puppets and fairy tale characters whose harmony is threatened by the wicked Barnaby Barnacle.
The Ballad of Mary Phagan (4 × 30 mins) Starring Jack Lemmon, Richard Jordan. The true story of how the murder of a 13 year old girl in Atlanta in 1913 affects the lives of both the man who is accused of the crime and the state governor who believes in his innocence.
Cagney and Lacey Executive Producer: Barney Rosenzweig, starring Tyne Daly and Sharon Gless.
A Gathering of Old Men Starring Lou Gossett, Richard Widmark, Holly Hunter; Director Volker Schloendorff. Tensions erupts in the modern day Deep South when a black farmer is accused of shooting a white man.
***Represented by:** Ernst Goldschmidt, Chairman and Charlotte Ermoian, V.P. Television.*

Paramount Television International Distribution
Mr President (30 mins) Personal look at America's Chief Executive & First Family, starring Oscar & Emmy Award winning actor George C. Scott.
The Bronx Zoo (1 hour) Ed Asner stars as crusty principal of a tough New York City high school that includes a hand of street-wise students.
The Cavanaughs (30 mins) Focuses on humorous and serious dimensions of relationship, starring Mary Page Keller and Matthew Laurance.
Marblehead Manor (30 mins) Modern comedy of errors about a zany staff of domestics provide outrageous behind-the-scenes humour as they try to manage a posh estate.
***Represented by:** Bruce Gordon, President and Patrick Stambaugh, European Sales Manager.*

Peregrine Film Distribution Inc.
The Spectacular World of Guiness Records (26 × 30 mins) Based on the Guiness Book of World Records and hosted by David Frost, this diverse series features aspiring record-breakers striving to make history.
Kidsongs An on-going series of high budget, musical videos for children ages two to ten. Winner of the 1987 VIRA Award for Best Live-Action Children's Video.
Vanguard 15 first-run features, titles include: The Cross and The Switchblade, The Late Liz, John Wycliffe, Question 7, Grizzly Mountain, Hazel's People.
Adventure World 15 first-run features, titles include: The Legend of the Juggler, The Magic Christmas Tree, Aladdin and His Magic Lamp, Santa's Christmas Elf, King of The Jungle.
Alien Encounters 15 first-run features, titles include: Stranger from Venus, Perfect Woman, The Dark Eyes of London, The Flying Saucer, Monster From Green Hell, Attack of The Spider Woman, Aliens From Space, Devil Girl From Mars, Half Human.
***Represented by:** Hal Brown, President and Pamela Senatore, V.P. International Sales.*

Producer Services Group
Eyes on the Prize - America's Civil Rights Years 1954 - 1965 (6 × 60 mins) An inspirational account of the landmark struggle for racial integration and equal rights in America.
Vigilante: Right or Wrong? (1 × 60 mins) Examines modern day vigilantes and explores the consequences of their often deadly actions.
Mouse and the Motorcycle (1 × 41 mins) Blend of live action and dimensional animation portraying a dare-devil mouse and his adventures.
Where the Heart Roams (1 × 81 mins) A candid look at the world of romance writers and their fans featuring Barbara Cartland.
Bodywatch (26 × 30 mins) A health magazine series offering the latest perspectives on fitness, nutrition and medical issues.
***Represented by:** Louise Rosen, President*

Protele Inc.
Rosa Salvaje (120 × 30 mins) Through marriage, simple uneducated Rosa is caught in the whirlwind of family politics of the wealthy Linares household only to discover that Ricardo married her out of rebellion towards his two sisters. She flees and through education rises above their scorn to become one of society's greatest women
Senda De Gloria (140 × 30 mins) Set in the earq twentieth century, in the heat of Mexico's political and social struggle, this series unfolds around members of two powerful families and reveals how their interactions influence history.
Tu O Nadie (120 × 30 mins) Sibling rivalry leads Maximiliano to devise a complex plot to destroy Antonio and gain control of the immense Lombardo fortune. Love, intrigue and suspense captivate viewers with addicting excitement.



Cuna De Lobos (170 × 30 mins) Possessed with greed, Alejandro marries Leonora illegally to bear the child shortly after she gives birth and has Leonora committed to mental institute. But Leonora comes back .... with revenge?.
De Pura Sangre (116 × 30 mins) A mysterious will is the catalyst for change in the lives of members of the Duarte household. Leonardo devises a plan to kill Alberto, the key figure in the mystery. Together with Florencia, heiress to the fortune, Alberto determines to get to the bottom of it and winds up the victor.
***Represented by:** Mr Marcel Vinay, President and Dr Augusto Marzagao, V.P. European Sales.*

Radio Vision Int'l Inc
The 1987 Prince's Trust All-Star Rock Concert (60 and 79 mins) Clapton, John, Harrison, Starr, Collins.. all in the same band and raising funds for the Prince's Trust.
Lionel Richie: The Outrageous Tour Live (55 mins) Lionel Richie at his best and this time with a reggae twist, outrageous?.
Cinemax Sessions (7 × 60 mins) Today's greatest artists perform jazz, blues, gospel, country, pop and soul.
Eurythmics Live in Australia (90 mins) The Eurythmics go 'down under' and deliver an unforgettable live musical extravaganza.
Cyndi Lauper in Paris (90 mins) Cyndi Lauper, rock's colourful superstar gives an electrifying performance in Paris during her worldwide 1987 True Colours tour.
***Represented by:** Kevin Wall, President and Todd Jackson*

Reel Movies International
Border Hunt Exotic game hunting on the U.S. - Mexico border becomes a desperate fight for survival when the hunter discovers the truth about the prey. In pre-production.
Poetry Murders Under Pressure from a panic-stricken community, police are taunted by a murderer whose signature is a poetic clue at the scene of the crime. In pre-production.
Scorched Heat A tale of suspenseful revenge as a murdered schoolmaster's ghost seeks revenge against the two men who killed him as boys.
Two Wrongs Make A Right A hard-hitting, fast-paced and action-packed tale of extortion, heart break and vengeance. Starring Ivan Rogers and Richard Harrison. In post-production.
The Outrageous Flirtatious Fun Package Including the six new titles introduced at the AFM, we introduce these four titles: Best Bums on the Beach, The Wildest Office Party, The Perfect Body Contest, Centerfold Screen Test Part 3, Blondes Brunettes Redheads, and Outrageous.
Represented by: *Tom T. Moore, President and Carol Smith, Director of Acquisitions and Sales.*

Reeves Entertainment Group
Kate & Allie (30 mins) Sitcom about two divorcees with children sharing an apartment.
Life's Most Embarassing Moments (60 mins) Humorous Outtakes from television and movies.
That's Incredible (60 mins) Reality programming featuring incredible stunts, medical breakthroughs, amazing rescues and unusual phenomenona.
The Chisholms (60 mins) Western series about a pioneer family moving west.

World's Funniest Commercial Goofs (60 mins) Amusing outtakes from television commercials.
Represented by: *Richards S. Reisberg, President.*

Republic Pictures Corporation

Mistress Starring Victoria Principal, two hours about a beautiful woman who had it all... until it was taken away. When her long-time lover dies suddenly leaving her with absolutely nothing, the mistress of a married man must face the harsh realities of life on her own.
Indiscreet Starring Robert Wagner, the story of a debonair, free-wheeling diplomat who falls in love with an actress while masquerading as a married man to preserve his batchelorhood. A remake of the Cary Grant, Ingrid Bergman classic.
When the time comes (2 hours) Starring Bonnie Bedelia and Brad Davis about a terminally ill woman who, facing a protracted and devastating illness, seeks out a childhood friend to help her commit suicide and end her life with dignity.
Beauty and the Beast A contemporary fable about a beautiful crime fighting attorney and a powerful man/BEAST, WHOSE FRIGHTENING APPEARANCE BELIES HIS NOBLE SPIRIT AND INTELLIGENCE. Starring Ron Perlman, Linda Hamilton and Roy Dotrice.
Represented by: *Russell Goldsmith and Steve Beeks.*

Simcom International Inc.
John and the Missus The government in a picturesque mining town threatens to change a way of life.
The Kidnapping of Baby Doe Medical team performs an illegal but life-saving operation on a seemingly terminal baby.
Dancing in the Dark After 20 years of marriage ,a woman undergoes a brutal awakening of spirit afer she discovers her husband is having an affair.
Mania () The first four episodes of a series of stories on modern day terror.
High Stakes For a 20 year old TV reporter, dreams come true when a beatiful girl walks through the door. But some of his dreams soon turn to nightmares involving money, crime and murder.

Sunbow Productions International
Visionaries (13 × 30 mins) Animated action adventure where the legions of magic and technology split force and carry on the battle of good vs evil.
G.I. Joe - The Movie full length animated feature with the Joes facing their gravest mission as they fight to save the Earth from total destructin at the hands of the evil creator of the Cobra Organization. Starring the voices of Don Johnson, Burgess Meredith and Sgt. Slaughter.
The Transfomers (98 × 30 mins) This fast paced, high-tech struggle between good and evil is a top rated syndicated kids series in the U.S..
Jem (65 × 30 mins) A truly outrageous animated rock 'n' roll fantasy adventure packed with high fashion, romance and pop music.
My Little Pony 'n Friends (65 × 30 mins) Animated comedy adventure series featuring the My Little Pony characters, the Potato Head Kids, Glo Friends and Moondreamers.
Represented by: *Fred Cohen, Exec. V.P. and Jan Cooper, V.P. of Sales.*

TEN, The Entertainment Network
The 1987 Montreux Christmas Special Breathtaking Swiss Alps provide the backdrop for this new edition of the legendary international rock festival, spotlighting today's hottest superstars in electrifying on-stage performances.
Ten Prime International 15 movies (both theatrical and made for television), specially selected for the discrimating tastes of the international market.
Topping the Charts A weekly half hour rock music series, specifically created for the international market, featuring up to the minute chart action, on-stage superstar performances and the latest breaking rock music news.
The 1988 International British Record Industry Awards (2 hours) Rock music awards special, taped live from the Grosvenor House in London. Produced in association with the British Phonographic Industry and BBC-TV.
Cosmos - A Special Edition (3 × 2 hours).
Represented by: *William Doyle, Senior V.P. International and Andrew Berman, Director of International Sales*

The Kay Arnold Group
Last of the Great Explorers (100 mins or 2 one hours) Sensational, shocking, sensual, one of a kind footage from the personal collection of Lewis Cotlow.
Ebeneezer Scrooge (90 mins) First comedy adaptation of 'Ebeneezer Scrooge' sustained throughout with music, singing and dancing.
Winning Casino Blackjack (86 mins) Edwin Silberstang reveals his personal winning methods and strategies on winning casino Blackjack.
Winning Casino Craps (68 mins) Silberstang reveals his personal winning methods and strategies on casino craps.
River of Salmon (48 mins) The most comprehensive film ever made on the life cycle of salmon filmed by award winning cameraman, Douglas Sinclair.
Represented by: *Kay Arnold, President.*

Televentures
Starbuck (1 hour) A magnificent series for NBC from the king of action/adventure Stephen J. Cannell. Series stars Dale Robertson.
Jump Street (1 hour) The very successful series from Stephen J. Cannell. Police drama with a twist.
Wise Guy A brilliant hard hitting action adventure series for CBS.
Werewolf The immensely successful series from Frank Lupo. An age old curse in modern times.
Buck James A wide ranging action adventure series the ABC Network. Starring Denis Weaver.
Represented by: *Arnie Messer, Ray Lewis*

Tomwil, Inc.
It's a Wonderful World (4 × 60 mins) Charming hosts Mike Connors, Lee Meriwether and Jonathan Winters whisk you away to some of the most exotic locations the world has to offer.
A Very Special Arts Story (1 × 60 mins) From the Kennedy Center in Washington D.C., Cliff Robertson hosts this all-star tribute to some very brave and talented children.
Sorcer's Way (1 × 60 mins) A day in the life of a remote African village as seen through the eyes of two witchdoctors.
The Best of Aerobicise (1 × 90 mins) A behind the scenes look at the making of the sensual programme that revolutionized the exercise world.
Motor Mania (1 × 75 mins) The wildest and craziest motor events ever seen including pig catching from a model to demolition derby with combines.
Represented by: *James Rokos, President and Wilda Rokos, V.P.*

Twentieth Century Fox TV International
Hooperman (30 mins) A police inspector's life becomes complicated when he inherits a rundown building and a dog.
Legwork (1 hour) A female detective takes exceptional risks for her client amidst the streets on Newyork City.
Beans Baxter (30 mins) A high school student accidentally becomes entangled in the world on top secret espionage.
Tracey Ullman Show (30 mins) Internationally known comedienne/singer Tracey Ullmann stars in this unique series.
Mr Belvedere (30 mins) A modern working couple hires a butler who radically alters the family lifestyle.
Represented by: *Jonathan Dolgen, President and William Saunders, Executive*

Vestron Television International
Anna (100 mins) Former Czech star Anna adopts Krystyna, a refugee whose rapid rise to success threatens their friendship.
The Beach Boys: An American Band (103 mins) A candid look at the surf, the fun, the magic and the sorrow of the legendary Beach Boys.
Campus Man (94 mins) Todd Barrett, an enterprising college student spawns a new craze when he creates an all-male pinp calendar.
China Girl (100 mins) In the tradition of West Side Story, Tony and Tyan are the star-crossed teensk, swept up in the violence and brutality of the gangwar that surrounds them.
Crystalstone (94 mins) Two orphans' quest for the mysterious Crystalstone leads them to treasures beyond their dreams.
Represented by: *Gregory Cascante, President and Edwin S. Friendly III, V.P. Int'l Sales and Distribution*

The Walt Disney Company/Buena Vista International Television
Wheel of Fortune Game Show.
Jeopardy Game Show.
Night Heat The Little Rascals Adventures of a gang of down-to-earth kids against the pretensions and rules of the adult world.

MOVIES, MOVIES, AND MORE MOVIES...

ACTION/ADVENTURE
CHINA GIRL
HAMBURGER HILL
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THE LIGHTHORSEMEN
RAD
SPACE RAGE

CHILDREN
CRYSTALSTONE
TUBBY THE TUBA
WRINKLES IN NEED OF CUDDLES

COMEDY
CAMPUS MAN
FOREVER LULU
HOT PURSUIT
LOVESTRUCK
MAGIC STICKS
THE PRINCESS BRIDE

DRAMA
ANNA
THE BEAT
DIRTY DANCING
MASSIVE RETALIATION
PROMISED LAND
STREETS OF GOLD

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CRAWLSPACE
DUNGEONMASTER
GHOST WARRIOR
GHOULIES I
REANIMATOR
TERRORVISION
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VARIETY
BEACH BOYS
LINDA RONSTADT
SHOCKWAVE

*working title

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St. Leonards, N.S.W. 2065
(02) 436-4988
Telex: 79072047
Fax: (02) 436-4347

VESTRON TELEVISION INTERNATIONAL

***Represented by:** Etienne De Villiers, President Buena Vista Int'l T.V. and Edward Borgerding, M.D. Sales and Marketing.*

Warner Bros. Television Distribution
Nutcracker - Money, Madness and Murder (6 hour multi-part production) The chilling true story of a mother who has her son murder his grandfather. Nominated for nine Emmy Awards.
Ohara (60 mins) Action crime series about a detective, Ohara, who is paired with a new young partner whose style conflicts with his own.
Spenser: For Hire (60 mins) An action packed series, filmed on location, about a tough and principled Boston private detective who settles for nothing less than success.
Napolen and Josephine: A Love Story (6 hour) The passionate true love story of Napoleon Bonaparte and Josephine Beauharnais.
My Sister Sam (30 mins) Life becomes hectic when a teen-aged girl moves in with her big sister, a San Francisco photographer.
***Represented by:** Bryan Hambleton V.P. Sales and Administration, Michel Lecourt, V.P. Television.*

WesternWorld Television
Nova (1 hour) Highest rated science series in US public TV history exploring such topics as AIDS, acid rain and the search into outer space.
Hollywood Insiders (30 mins) News from the entertainment industry along with celebrity interviews and Hollywood gossip.

ΚΟΣΜΟΣ

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TV Cosmos, the largest TV production company in Greece, has been producing serials, talk shows and musicals for Greek TV (ERT 1, ERT 2) for about 20 years. All of our people are highly experienced in cinema and TV production.

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Fifteen (30 mins) A first-run soap opera for teenagers written by the same writing team responsible for 'Santa Barbara' and 'As the World Turns'.
Risking It All (30 mins) Adventurers, heroes and people who live dangerously share their real life fantasies with the courage to take impossible risks.
Westernworld I (90 mins to 2 hour features) Six powerful dramas, including the highly acclaimed 'Prisoner Without a Name , Cell Without a Number' and 'Threads'.
***Represented by:** Gary Worth, President*

WQED
National Geographic Specials (48 × 1 hour) The world's most popular documentaries on wildlife and adventure.
The Infinite Voyage - To Unseen Worlds (1 hour) First Episode of new series on scientific exploration and discovery.
Ring of Fire (4 × 1 hour) Adventures of brothers in Indonesia who discover exotic ways of life.
Odyssey (14 × 1 hour) Little known cultures of the past and the present day.
***Represented by:** Karen Rothrock, Manager of International Distribution and Mary Menzel, Sales Assistant.*

WW Entertainment
The Vision (103 mins) Starring Lee Remick and Dirk Bogarde, a story about a new European TV Channel funded by Right Wing American Christians.
Death Is Part Of The Process (120 mins) Exciting and explosive action in the powder keg that is South Africa.
Smart Money (86 mins) Three street kids join forces to expose a master computer criminal.
Frankie Johnnie (102 mins) A newspaper reporter leads a dangerous search for the truth behing two teenagers' deaths.
In The Secret State (105 mins) A story of data fraud and espionage.
***Represented by:** George Hankoff.*

Yugoslavia

Jadran Film
The Officer With A Rose (106 mins) Love story right after the WW2 involving one man and two women, reaching tragic dimension.
Condemned (105 mins) Two men kidnap five citizens as revenge for the three years spent in prison for something one of them is not guilty of.
Represented by: *Mr Payle Gasparac, Head of the Distribution an Mr Zoravko Minalic, M.D.*

NEW ZEALAND: TV

Week ending September 26, 1987

	Programme	Channel	Rating (per cent)
1	Network News	TVNZ1	37
2	Anne of Green Gables	TVNZ2	35
3	Network News	TVNZ1	34
4	Network News	TVNZ1	33
5	Network News	TVNZ1	31
6	The Cosby Show	TVNZ2	30
7	Network News	TVNZ1	28
8	Network News	TVNZ1	27
9	Network Newslel		
10	M.A.S.H.	TVNZ1	26
11	Krypton Factor	TVNZ2	25
12	Fast Forward	TVNZ1	24
13	Coronation Street	TVNZ1	24
14	M.A.S.H.	TVNZ1	24
15	Foreign Correspondent	TVNZ1	23

Source: AGB McNair: Iris.

UNITED KINGDOM: TV

Week ending September 27, 1987

Rank	Programme	Channel	Rating (millions)
1	EastEnders (Thu/Sun)	BBC-1	19.30
2	EastEnders (Tue/Sun)	BBC-1	18.15
3	Never Say Never Again	ITV	15.00
4	Coronation Street (Mon)	ITV	14.40
5	Coronation Street (Mon)	ITV	13.80
6	Blind Date	ITV	13.45
7	Only Fools and Horses	BBC-1	12.35
8	The Bill	ITV	11.15
9	Badle's About	ITV	11.10
10	Taggart	ITV	11.05
11	Dear John	BBC-1	10.85
12=	News (Sat 20.48)	ITV	10.80
12=	Bergerac	BBC-1	10.75
14	Play Your Cards Right	ITV	10.75
15	Strike it Lucky	ITV	10.60

Source: BARB

UNITED KINGDOM: HOME VIDEO

Week ending September 26, 1987

	Title	Supplier
1	Mosquito Coast	CBS/Fox
2	Ferris Buelier's Day Off	CIC
3	Big Trouble in Little China	CBS/Fox
4	Heartburn	CIC
5	The Color Purple	Warner
6	Critters	RCA/Columbia
7	Ruthless People	Disney
8	Kindred	E.V.
9	Soul Man	E.V.
10	Crocodile Dundee	CBS/Fox
11	Heavenly Kid	Rank
12	Legal Eagles	CIC
13	Wanted Dead or Alive	E.V.
14	Jewel Of The Nile	CBS/Fox
15	FX Murder by Illusion	RCA/Columbia
16	Out of Africa	CIC
17	Mona Lisa	Cannon
18	Aliens	CBS/Fox
19	Psycho 3	CIC
20	Target	CBS/Fox

Source: Video At Home

FRANCE: TV

Week ending September 27, 1987

	Programme	Channel	Rating (percent)
1	Signes exterieures de richesse	TF 1	34%
2	Sacree Soiree	TF 1	30%
3	La Roue de la fortune	TF 1	27%
4	La roue de la fortune	TF 1	26%
4	Folle à tuer	A2	26%
4	Le Garde du corps	A2	26%
4	Maguy	A2	26%
8	La roue de la fortune	TF 1	25%
9	L'exorciste	FR3	24%
9	Les sous doués en vacances	FR3	24%
11	Qui c'est ce garcon?	A2	22%
12	2 eme partie	A2	20%
13	Benny Hill	FR3	14%
14	La classe	FR3	
14	La classe	FR3	

AUSTRALIA: TOP 10

August 1987

	Title	Channel	Viewers (Thousands)
1	ALF	7	2,244
2	60 Minutes	9	2,221
3	Neighbours	10	2,178
4	The Cosby Show	9	2,100
5	Family Ties	7	2,055
6	Who's The Boss	9	1,865
7	Sale Of The Century	9	1,751
8	It's A Knockout	10	1,688
9	Hey, Hey It's Saturday	9	1,685
10	The Flying Doctors		1,655

Source: McNair Anderson

PHILIPPINES: TV

Week ending August 30, 1987

	Programme	Channel	Rating (percent)
1	IBC Present-Seiko	13	38.5
2	Pinoy Thriller	13	31.6
3	FPJ Sa GMA	7	30.0
4	PPP-Viva Box Office Hits	13	29.8
5	Goin' Bananas	13	25.3
5	Ang Bagong Kampeon '87	9	25.3
5	Sic O'Clock News	13	25.3
6	Mother Studio Presents	7	23.3
6	Loveli-ness	2	23.3
7	John And Marsha	9	22.8
8	Vilma	7	22.2
9	Eh, Kasi Babae	13	21.8
10	Sharon Cuneta Show	13	20.8
11	Sister Stella L	7	20.5
12	Telecine	13	20.3
13	Starman	2	19.2
14	Scoop	13	18.9
15	Regal Presents	2	18.8

Source: Pulsitron TV Rating Service AGB-Media Pulse, Inc..

UNITED STATES: TV

Week ending September 27, 1987

Rank	Programme	Channel	Rating (Share)
1	The Cosby Show	NBC	51
2	A Different World	NBC	49
3	Cheers	NBC	44
4=	The Golden Girls	NBC	40
4=	Night Court	NBC	40
6	Who's the Boss	ABC	39
7	Dolly	ABC	38
8	Growing Pains	ABC	36
9	Hooperman	ABC	35
10=	Family Ties	NBC	34
10=	Full House	ABC	34
10=	NFI Football (Monday)	ABC	34
13	I Married Dora	ABC	33
14=	Moonlighting	ABC	32
14=	Unsolved Mysteries	NBC	32
14=	227	NBC	32
14=	Murder, She Wrote	CBS	32

Source: A C Nielsen

AUSTRALIA: HOME VIDEO

Week ending September 2, 1987

	Title	Supplier
1	Top Gun	CIC-Taft
2	Karate Kid II	RCA/Columbia Hoyts
3	Mosquito Coast	CBS-Fox
4	Instant Justice	Warner Home Viedo
5	Fire on Ice	Seven keys
6	Deadly Friend	Warner Home Video
7	8 Million Ways to Die	CBS-Fox
8	Working Class Man	CIC-Taft
9	Haunted Honeymoon	RCA/Columbia Hoyts
10	Modern Girls	Vestron
11	Hunters Blood	Virgin/Polygram/ Video
12	Light of Day	Roadshow
13	Cavegirl	CBS-Fox
14	Dogs in Space	RCA/Columbia/ Hoyts
15	Heartbreak Ridge	Warner Home Video

HONG KONG: TV

Week ending September 27, 1987

Rank	Programme	Channel	Viewers (millions)
1	Genghis Khan	TVBJ	2,613
2	Guess For My Guest	TVBJ	2,610
3	Price of Growing Up	TVBJ	2,600
4	Price Of Growing Up	TVBJ	2,586
5	Genghis Khan	TVBJ	2,577
6	City Japes	TVBJ	2,575
7	Price of Growing Up	TVBJ	2,567
8	Price of Growing Up	TVBJ	2,549
9	City Japes	TVBJ	2,530
10	Price of Growing Up	TVBJ	2,529

Source: AGB McNair

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October 16-20	*Cannes, MIPCOM (Tel: 33-1-4505 1403)*
October 14-17	*Frankfurt, Germany, Broadcast '87 (Tel: 69 75 75 394 Tx: 411558)*
October 19-25	*Plovdiv, Bulgaria, 15th Golden Chest International TV Festival (Tel: 66-11-71 Tx: 22558)*
October 20-27	*Geneva, Switzerland, Golden Antenna '87 Film Festival, (Tel: 41 22 99 51 11)*
Oct 26 - Nov 5	*Milan, MIFED*
October 25-28	*Chicago, American Children's Television Festival (Tel: 312 390 8700)*
October 30-Nov 1	*Berkshire, UK, 8th National Festival of Independent Video (Tel: 0344 427272)*
November 7-17	*Acapulco, Mexico, 11th Acapulco World Festival (Tx: U.S. 691026 Fax: (213) 859 7615)*
November 9-15	*UK, London Screenings (Tel: 228 7459)*
November 19-28	*Rio de Janeiro, The 4th Festrio-International film, television and video festival (Telex: (21) 22084 ETUR BR)*
November 23	*London, One Day Conference, Home Video USA: Selling programmes into the US Market (Tel: 0753 880079)*
November 29-Dec 3	*Cologne, ARD/ZDF German TV Programme Fair*
December 2-15	*Cuba, Meccla '87 Havana International Film Festival (Tx: 511600)*
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February 25-29	*Houston, NATPE*
April 28-May 3	*Cannes, MIP-TV (Tel: 33-14505 1403)*
May 11-18	*Switzerland, Golden Rose of Montreux Festival of Light Entertainment (Tx: 453222)*
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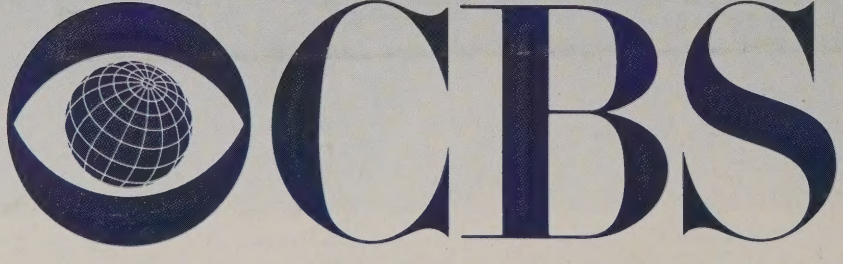

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